

CHIROLOGIA:
OR THE
NATVRALL LANGVAGE
OF THE
H A N D.

Composed of the Speaking Motions, and Discoursing Gestures thereof.

Whereunto is added

CHIRONOMIA:

Or, the Art of

MANVALL RHETORICKE.

Consisting of the Naturall Expressions, digested by Art in the *H A N D*, as the chiefest Instrument of Eloquence,

B Y
HISTORICALL MANIFESTOS,
EXEMPLIFIED.

Out of the Authentique Registers of Common Life, and Civill Conversation.

With *TYPES*, or *CHYROGRAMS*:
Along-wis'd for illustration of this Argument.

By *J. B. Gent*, Philochirophile.

Manus membrum hominis loquacissimum.

LONDON, Printed by *Tho. Harper*, and are to be sold by
R. Whitaker, at his shop in Pauls Church-yard. 1644.

To His
HEROIQVE FRIEND,
EDWARD GOLDSMITH
of GRAIES-INNE, Esq.

SIR,

When I first (according to my open and free manner of communication to my Intellectual Friendes) shewed you a Copie of my *Idea*, which acquainted you with my scope and generall projection upon *Gesture*; you were pleased (as in a Platonique extasie of ap-

A 2 pre-

prehension) to admire the vast-
ness of the Designe, to applaud
the rise thereof, and the promi-
sing aspect it had to the ad-
vancement of Learning; in so-
much as fill'd with the benevo-
lent influence and illustration of
a Prophetique rapture, you
turn'd *Chiromancer*, divining by
the lines of *life* and *prosperity*,
which appeared faire unto you
in the first draught; that the
Hand would be embraced and
kissed by the more intelligent
part of the world, and in time
travell and learne to speake (as
it doth naturally) so literally
all Languages. This strong
reflection of your conceits on

my

my early undertakings, you have by the vivacity of a mastering phansie, oftentimes endeavoured to propagate in the opinions of your most generous Acquaintances, which as they were the friendly efforts of a subtle perspicacity of your judgement (which I have heard a Great Critique to acknowledge to be the genuine felicity of your intellect, whereby you are able to dissect the least atome of a Philosophicall project:) I have (though the raising of expectation proves many times an injurious courtesy) took as a good omen to advance upon. What was

then a cloud that had neither
the shape, nor bignes of a mans
Hand, is now growne fit to be
held up, and by its owne suf-
frage to chuse and confirme you
its Patron: For, I affecting no
Dedication that rises above the
levell of *Friendship*, having in-
tentionally consecrated all the
issues of my recessse and leisure
to certaine select Friends; This
both by *prescription* and *signio-
rity* of acquaintance as by a
Prerogative, and by a recipro-
cation of *love* for your affection
to it, falls to your *Tuition*. I
confesse some other of my di-
gested thoughts strugled for
precedencie, claiming by the

ana-

analogie of Natures usuall
course, and the Head would
have had the priviledge of pri-
mogeniture: But it fell out in the
contention somewhat like as in
the case of Tamiars twins, where
Zarab put forth his *Hand*, and
the midwife said, *This is come
out first.* However this *Chiroso-
phie* or first Fruits of my *Hand*
be accepted abroad, having put
forth my *Right Hand* in signe
of amity to you, and for perfor-
mance of promise: there re-
maines nothing (most noble
Chirophilus) but that you take it
between Yours in token of
warranty and protection, as the
tender off-spring of one who is

Your affectionate Friend,

JOHN BULVER.



To THE
Candid and Ingenious
READER.

This Copy of my IDEA;
OR THE
Hint, Scope, and generall Projection.



Franc. L.
Verul.
Viscount
St. Albans
de Augs.
Scient. &c.

He consideration inge-
nerall, and at large
of humane Nature,
that great Light of
Learning hath adjudged worthy
to bee emancipate and made a
knowledge of it selfe. In which
continent of Humanity hath
noted (as a maine deficiencie)
one Province not to have beene
visi-

visited, and that is Gesture. Aristotle (saith he) ingeniosè & solerter corporis fabricam, dum quiescit, tractavit, eandem in motu, nimirum gestus corporis, omisit, that is, he bath very ingeniously and diligently handled the factures of the Body, but not the Gestures of the Body, which are no leſſe comprehensible by Art, and of great use and advantage, as being no ſmall part of civill prudence. For, the lineaments of the Body doe diſclose the diſpoſition and inclination of the minde in generall; but the motions doe not only ſo, but doe further diſclose the preſent humour and ſtate of the minde and will; for as the

Tongue

Tongue speakeþ to the Eare, so
Gesture speakeþ to the Eye, and
therefore a number of such per-
sons whose Eyes doe dwell upon
the Faces and fashions of men, do
well know the advantage of this
observation, as being most part of
their ability; neither can it be
denied but that it is a great disco-
verer of dissimulation, and great
direction in businesse. For, after
one manner almost we clappe our
Hands in joy, wring them in sor-
row, advance them in prayer and
admiration; shake our Head in
disdaine, wrinkle our Forehead in
dislike, criffe our nose in anger,
blush in shame, and so for the most
part of the more subtile motions.

Ta-

Taking (therefore) from hence
my Hint, I shall attempt to advance
in the Scrutinie and search after
the scattered glances, and touches
of Antiquity, tracing them through
most classicall Authors, with in-
tent to reduce them into one conti-
nued and intire History, propoun-
ding this form to my self, to handle
Gesture, as the only speech and
generall language of Humane
Nature. For ballast to the sub-
ject, and to make the matter in
Hand more solid and substan-
tive, I shall annex consultations
with Nature, affording a glosse
of their causes : And for the fur-
ther embellishing thereof, I shall
inrich most points of expression
with

with examples both of Sacred and
prophane Authority, more espe-
cially drawne from Poets and
Historians, the only great Doctors
in this point of Humane litera-
ture; wherein, by the way, I shall
lay claime to all metaphors, pro-
verbiall translations or usurpati-
ons, and all kinde of symbolicall
Elegancies taken and borrowed
from Gestures of the Body, with
the depredations the subtler
Arts of Speech have made upon
them for the advancement and ex-
altation of their particular inven-
tions and designes. All these
(together with the civill rites, and
ceremonious customes and fashions
of divers Nations in their

na-

nationall expressions by Gesture ;
with the personall properties and
genuine habitts particular men)
being but as so many severall
lines that meet in an angle , and
touch in this point ; I intend to
reduce and bring home to their
fountaine and common parent
the Body of man . Two Amphi-
theaters there are in the Body ,
whereon most of these patheticall
subtilties are exhibited by Na-
ture , in way of discovery or im-
pression , proceeding either from
the effect of sufferance , or the vo-
luntary motions of the Minde ,
which effect those impressions on
the parts which wee call the
Speaking Motions , or Discour-
sing

few Gestures, and naturall Lan-
guage of the Body, to wit, the
Hand and the Head; in an-
swere whereof, I intend two re-
ceptacles of the obseruations,
falling within the compasse of
their particular Districts, under
the generall Titles of Chirolo-
gia and Cephalologia, The
naturall language of the Hand,
and The naturall language of
the Head; and these two com-
prise the best part of the expressi-
ons of Humane Nature. Chi-
ronomia, or the Rule of the
Hand is adjoyned as the perfecti-
on and sublimation of Chirolo-
gia; as Cephalonomia, or the Rule
of the Head, is to appeare with

Ce-

Cephaleologia, as being the qualification of all Cephalical Expressions, according to the Lawes of Civill Prudence. The personall or genuine expressions fall in with these. What I finde remarkable in the naturall expressions of the other parts, I shall refer to a generall Rendezouze, wherein I shall take a muster of the Postures and Gestures of the Body in generall. All that I shall have to say more to the Hand in point of Gesture, is under the Title of Chirethnicalogia, or the Nationall expression of the Hand. This I account my left Hand. By this Clavis (I suppose) the Intellectuall Reader

der will see that the Work wil be
supplementall to Learning , and
not of supererogation, New, and
in regard of the generality of the
Designe, never attempted by a-
ny, affording profitable hints to
such ingenious spirits, who desire
to understand the mysterious pro-
perties , of so admirable and im-
portant a piece of themselves.

In candidissimam amicissimamq;
Johannis Bulweri Manum.

D^a, Bulwre, Manū: cui reddat oscula Musa,
Quā mirata velit Pallas, & esse suam,
Talem formosę Veneri pinxit̄ Apelles,
Hoc quoque Posteritas non imitetur opus.
Delicias Scenā nec Roscius ille movebat
Talem, visa fuit quæ sine voce loqui.
Candidior non illa, volentem docta Senatum
Ducere, facundi quis Ciceronis erat.
Dignior ecce Manus tua forma induit omnes.
Invenit atq; artes ingeniosa novas.
Eloquii pandens nūc mellea flumina fundit,
Nunc contracta brevi rem ratiōne probas.
Nunc sublata Dei laudes ad sydora tollit,
Nunc conjuncta humiles mittit ab ore preces.
Jam demissa pavet; jam se complexa potitur
Voto, jam pectus, sed gemibunda quaciat
Quid mihi vel centum lingue sint, oraq; centum?
Unica mille tua bac si Manus instar erit?

*At tu Chiroscopus Digito monstrabere, Palma
Deferat, & plaudens jam Tibi cuncta manus.*

Ad eundem.

Alciden pede cognoscamus, & ungu Leonem:
Gratulor ostendi Te potuisse M A N u.

FRA: GOLDSMITH.

*To his ingenious Friend the Author;
on his CHIROLOGIA.*

THe *Hands* discoursing Gestures, ever rife,
Though not so much observ'd in common life,
(Notes wherein *Historie* delights to place
The circumstantiall beauties of her grace)
Thy *Hand* hath, like a cunning Motif, found
In all the Senses, wherein they abound :
Which in one Bundle with thy Language ty'de,
Ore-tops the poring Book-wormes highest pride.
At the first sight we learne to read; and then
By Natures rules to perce and construe Men :
So commenting upon their Gesture, finde
In them the trueſt copie of the Minde.
The Tongue and Heart th'intention oft divide :
The *Hand* and Meaning ever are ally'de.
All that are deafe and dumbe may here recrute
Their language, and then blesſe Thee for the mute

En-

Enlargement of Thy Alphabets, whose briefe
Expresses gave their Mindes so free reliefe.
And of this silent speech, Thy *Hand* doth shew
More to the World then ere it look'd to know.

He is (that does denie Thy *Hand* this right)
A Stoique or an Areopagite.

GUIL. DICONSON.



To his singular good and approved Friend: this
Expresse or Signature of intellectuall Amitie,
Upon his CHIROLOGIA.

I joy (deare friend) to see thy Palme display
A new Chiroscopic, which hidden lay
In Natures Hieroglyphique grasp'd, the grand
And expresse Pantotype of Speech, the *Hand*.
Me thought thy Encirclion, at first view,
Seem'd like that Manuell cloud, that swiftly grew,
Till the moist Curtaine had the heavens ore-spread,
For straightwaises it became th' Encycloped.
Who'll not beleeve, with deep Charon, that men
May have more senses then they erst did ken?
Since Speech, that doth within thy *Hand* commence,
Deserves the double honour of a Sense,
And may obteine unto a better end,
That to which Lingua did in vaine pretend.

How might Antiquitie now blush to see
Such maine deficiencies supply'd by Thee?
Interpreters henceforth grow out of date,
While *Politiques* usurpe the *Sultans* state;
And (fellow-*Communers*) in dumbe disputes
Outvie th'intelligence of all his *Mutes*.
The babe, whose harpe of *Speech* is yet unstrung,
Speakes sense and reason in this *Infant-Tongue*.
All Tribes shall now each other understand,
Which (though not of one lip) are of one *Hand*.
Chiologie redeemes from *Babels* doome,
And is the universall Idiom.

Ad eundem.

REmove the *Pillars*, and set out the Bar,
Th'old *Nepheus* ultra's narrow bounds, as far
As *etere West* imploys a speaking *Hand*:
For, *Science* though it have an *unknown land*,
Yet there's no *straights* or *wmost Thule* set,
Inventions new Discoveries to let.
Since the *Great Instauratiōn* of the Arts
By *Verulamian Socrates*, whose parts
Advanced *Learning* to a perfect state,
Thou art the first that from his *hints* durst date
For Arts bemoan'd *defects*, a new *supply*:
(The hardest Province in *Humanitie*.)
Which doth in thy *Projections* ample sphare
Another *Novum Organum* appear.

And

And as we much unto Thy Hand doe owe
For Augmentation, some as farre shall goe
Another way, to shew their learned might,
While Science, Crescent-like, extends her light.

Thus while the gratefull Age offer whole springs
Of Palme, my zeale an humble Daftyle brings:
Which lawfull pride (like *Batrachus* his name
He strove to fasten on *Ostavia's* frame)
Shall be my highest glory: May I stand
But as Excrecence on thy well-limb'd *Hand*.

THOMAS DICONSON,
Med. Templ.



To his deservedly honour'd Friend, Mr.
I. B. Upon his excellent piece,
bis CHIROLOGIA.

SIR:

IN those Antique times, when men were good,
And studied the now vice call'd Gratitude:
Those that in Arts inventions first did shine,
Were honour'd wth the Title of Divine.

Ephysick and Verfing, in his flaming Chaire
Plac'd *Phœbus*, and bestow'd that blazing Haire
Whence often it hath beene observ'd and seen,
Physitians have the best of Poets been.
How should we honor Thee then, whose *Hand's* gain
Hath added to his Gifts a higher veine?
In these consuming dayes, hast eas'd our *Tongues*,
And rais'd an Art in favour of the *Lungs*.
Let *Bacons* soule sleep sweet: the time is come
That *Gesture* shall no longer now be dumbe,
And Natures silent motions shall advance
Above the Vocall key of Utterance:
Where every *Digit* dictates, and doth reach
Unto our sensē a mouth-excelling Speech.
Arts Perfector! What *Babell* did denie
To Lips and Eare, Th'ast given the Hand and Eye;
Hast reconcil'd the World, and its defect
Supply'd, by one unerring Dialect.
To Thee this boone we owe; for which great worth
We all desirous are to limb Thee forth:
But blushing, must confess, none can command
A pencil worthy Thee, but Thy own *Hand*.

JO. DICKENSON.

Ad eruditum CHIROLOGIAE Authorem,
omnisq; reconditioris Philosophiae
Scrutatorem assiduum.

Non prius audita Sopiae dasfercula Mysticæ,
Et Tua convivas excipit una MANVS.
Das quod pollicitus sape es; latorq; videre
Te summam scriptis impoſuisse Manum:
Expansaque Manu Capitis mysteria pandes;
Hoc te facturum das mibi Chirographum.

Ad eundem.

Σδν Νέμας ἐκ ἀγαμαι πύθοι τὸν χῆρα φιλότο
Αμφοτέρην, κυλήν, τὸν πολυλαμβαλένην.
Μᾶλλον Σε σέργοιμα μιάμπερες ἐν μυελοῖσι
Φοινίκος πτυχαῖς χερσὶν ἐφαντάμενον.

Ad eundem.

See here appeares a Hand, one limbe alone,
Borne to the World, a perfect σύναλον.
And marke how well 'tis muscled, how it speakes
Fresh from the Presses wombe: and view the freakes
Of this emphatique silence, which doth sound
Only to th' Eye: beyond which ovall round

It roves not; and this mute Vocalitie
Is practis'd, where there wants abilitie
Of mutuall knowledge of each others tongue.
The *Hand* alone doth intimate our strong
Or faint desires: In this garbe long ago
We spake with th' Indian *Apochankano*.
Thus may we trade with the dumb *Ginnie Drifts*
By Exercise: and make our secret wills
Known to those rationall Brutes; and thus we
May make the World one *Universitie*.
Bacon the Britaine-Stagerite, found fault
With all the Ancients, 'cause they never taught
This in their Schooles: Now the Worke is ended;
Which best of all is by it selfe commended.
So, our *Briareus*; of whose new designe
By *Chiromancies* leave I must divine:
He need not feare bold *Atropos* her knife,
For in his *Hand* each line's a line of life.

Jo: H A R M A R U S,
Oxonienſis Philatēs.

To his excellent Friend the Author;
on his CHIROLOGIA.

CAn swelling rage, without a Genius, straine
To the true pitch of a Poetique veine?
And shall not Loves harmonious heat inspire
My thoughts, and set them to *Apollo's* lyre?

I feele my Hand, deep struck in friendships Vaine,
With rich invention flowing out amaine.

And where such force the Pens ingagement shawes,
There an unskilfull Hand may give applause.

Were I *Bellona's* Darling, I would fight :
But at that Spirits rate that Thou dar'st write ;
Mercuriall valour in Thy conquering Pen
Equalls the Hand of War in ord'ring men.
I find Thee (Friend) well armed to repell
Th'affronts of any scoffing Ismael ;
Whose carping Hand 'gainst ev'ry man is bent,
And each mans Hand 'gainst his Hands crosse intent.
Thou may'st such blowes without a Gauntlet ward,
Or any Second of Thy *Fames* lifes Guard :
But if a Viper through the glove invade
Thy hanesslese Hand, shake't off, and to Thy aide
Raise Thy own new Militia, Thy Hands,
Natures best squadron, and Arts Trained Bands.

J.W.

Meissimo in deliciis, CHIROLOGIÆ Au-
thori, Amanuensi Musarum, Polihymniæ
Alumno, Motistarum Clarissimo,
& Manus publicè præhen-
santium Candidato.

Indigitare tuas per ter tria nomina laudes,
Nomenelatorem Turma Novena jubet
Chirologus: manibus signis, gestuque loquaci
Exempla Historici multa notantis habes.
Chirophilus pangis rapti modulamen amoris,
Verbaque Palmari sape canenda choro.
Chirocrates nodosa Manu subjecta potenti
Arguta Digiæ calliditate valent (ras,
Chiographus miranda notas, subscripta colo-
Talia nec poserit Penelopea Manus.
Chiromantis acutus ab apparentibus infers
Mores, & Manibus pectora ferre facis.
Chirocrites Criticis Digitalia dicta profaris,
Gestu Philologis Oedipus alter eris.
Chirimimus agis variatas dicere formas,
Police multiplicem Protea vincis acer.

Chi-

Chiromystra orare doces, penetratia signi
Scrutaris, praxi stat pietatis bonos.

Chirodorus opem Musis das munere Dextram,
Tendens doctrinæ magna docentis opus.

Sed palmata novo nutans Polihymnia cuncto
Omnia complectens, nomen & omen erit;
Assensore omnes, Palmis te digna locutum,
Pleronymi titulo dicere Chirosofum.

R. G.

Nomenclator Chiro-musæ.

Adam

Chirologia? —

OR THE
NATVRALL LANGVAGE
Of the
H A N D.

Nall the declarative conceits of Gesture, whereby the Body, instructed by Nature, can emphatically vent, and communicate a thought, and in the propriety of its utterance expresse the silent agitations of the minde ; the *Hand*, that busie instrument, is most *talkative*, whose *language* is as easily perceived and understood, as if Man had another mouth or fountaine of discourse in his *Hand*. So proper, and apt to make signes, and work great matters is the *Hand* of Man; It seems to me observable, that when *Moses* covertly desired a signe of God, to make the *Egyptians* believe He had appeared unto him, God presently asked him what he had in his *Hand*? and commands him naturall gestures which had thence the force of miraculous signification : and to these signes, God attributes a voice, for He saith, If they will not hearken to the voice of the first

CHIROLOGIA: Or,

Althusius
de civili
conversa-
tione, li. i.

signe, they will believe the voice of the latter signe: (and as there is in the supernaturall, so there is a signifying voyce in the naturall signes of the *Hand*.) *Althusius* calls these miraculous expressions of the *Hand*, *habitus portentosos*, which by their rare and illustrious action denote and expresse some singular and memorable intention by the command of God, besides their naturall signification. For, the *Hand* being the *Substitute* and *Vicegerent* of the Tongue, in a full, and majestic way of expression, presents the *signifying faculties* of the soule, and the inward discourse of Reason: and as another *Tongue*, which we may justly call the *Spokesman* of the Body, it *speakes* for all the members thereof, denoting their *Suffrages*, and including their *Votes*. So that whatsoever thought can be delivered, or made *significantly manifest*, by the united motions and connative endeavours of all the other members: the same may be as evidently exhibited by the sole devoyre, and *discoursing gestures* of the *Hand*. The intendments of which demonstrative gestures (being naturall signes) have no dependence on any ordinance or Statute of Art, which may be broken off, or taken *in hand*; as it is either repealed, or stands in force: but these being part of the unalterable Lawes and Institutes of Nature, are by their owne perpetuall constitution, and by a native consequence significant. As smoke which in darke vapours expires from incensed fuell is a certaine signe of fire; or as rich smells by whose aromatique breath the ayer's perfum'd, doe sweetly declare the presence of the ascended odour: and as the blushes of *Aurora* bewray the early approach of the bright Empour

perout of the day : So that in these Art hath no *Hand*, since they proceed from the meere instinct of Nature : and all these motions and habits of the *Hand* are purely naturall, not positive ; nor in their senses remote from the true nature of the things that are implied. The naturall resemblance and congruity of which expressions, result from the habits of the minde, by the effort of an impetuous affection wrought in the invaded *Hand*, which is made very pliyant for such impressions. But whereas these speaking Organs are couplets, an active paire ; sometimes they both, and not seldom one alone doth by a neat insinuation of speech, make and accomplish the habit. Sometimes differing words, which visibly grow on one root of action, goe for Synonima's in gesture : and we shall sometimes fee contrarie of patheticall expression, in identity of posture.

Nor doth the *Hand* in one speech or kinde of language serve to intimate and expresse our mind : It speakes all languages, and as an *universall character of Reason*, is generally understood and knowne by all Nations, among the formall differences of their Tongue. And being the onely speech that is naturall to Man, it may well be called the *Tongue and generall language of Humane Nature*, which, without teaching, men in all regions of the habitable world doe at the first sight most easily understand. This is evident by that trade and commerce with those salvage Nations who have long enjoy'd the late discovered principalities of the West, with whom (although their Language be strange and unknowne) our Merchants barter and exchange their Wares,

driving a rich and silent Trade, by signes, whereby many a dumb bargaine without the crafty Brocage of the Tongue, is advantageously made. Hence 'tis apparent, that there's no native law, or absolute necessity, that those thoughts which arise in our pregnant minde, must by mediation of our Tongue flow out in a vocall streame of words; unto which purpose we must attend the leisure of that inclosed instrument of speech: Since whatsoever is perceptible unto sense, and capable of a due and fitting difference; hath a naturall competency to expresse the motives and affections of the Minde; in whose labours, the *Hand*, which is a ready Midwife, takes often-times the thoughts from the forestalled Tongue, making a more quicke dispatch by gesture: for when the fancy hath once wrought upon the *Hand*, our conceptions are display'd and utter'd in the very moment of a thought. For, the gesture of the *Hand* many times gives a hint of our intention, and speakes out a good part of our meaning, before our words, which accompany or follow it, can put themselves into a vocall posture to be understood. And as in the report of a Piece, the eye being the nimbler sense, discernes the discharge before any intelligence by conduct of the vocall Wave arrive at the eare; although the flash and the report are twins born at the instant of the Pieces going off: so although Speech and Gesture are conceived together in the minde, yet the *Hand* first appearing in the delivery, anticipates the Tongue, in so much as many times the Tongue perceiving her selfe forestall'd, spares it selfe a labour; to prevent a needless Tautologie: And if words ensue upon the gesture,

The naturall Language of the Hand.

gesture, their addition serves but as a Comment for the fuller explication of the manuall Text of utterance ; and implyes nothing over and above but a generall devoure of the minde to be perfectly understood. A notable argument we have of this *discoursing facultie* of the *Hand* in our common Jesters, who without their voice, speaking onely by gestures, can counterfeit the manners, fashions, and significant actions of men. Which may be more confirm'd by that wonder of necessity which Nature worketh in men that are borne deafe and dumbe ; who can argue and dispute rhetorically by signes, and with a kinde of mute and logistique eloquence overcome their amaz'd opponents; whetein some are so ready & excellent, they seeme to want nothing to have their meanings perfectly understood. Tis parallel to this, what Natures grand Inquisitor reports of certaine Nations, that have no other language wherein to impart their mindes ; the common tongue of Beasts, who by gestures declare their senses, and dumb affections. For although *Seneca* will not allow their motions to be affections, but certain characters & impressions *ad similitudinem passionum*, like unto passions in men, which he calleth *impetus*, the risings, forces and impulsions of Nature, upon the view of such objects as are apt to strike any impressions upon it: yet as *Montaigne* (in that elegant Essay of his, where he in imitation of *Plutarch*, maintaines that Beasts participate with us in the rationality of their discourses) shewes, that even they that have no voyce at all, by their reciprocall kinadnesse, which we see in them, we easily inferre there are some other meanes of entercommunication : their

Plin. Hist.
Nat.

Seneca de
Ira lib. I.
cap. 3.

Montaigne
Essay in
Raimond
Sebond.

CHIROLOGIA: OR,

gestures treat, and their motions discourse.

*Non alia longè ratione atque ipsa videtur
Protrahere ad Gestum, pueros infantia lingua.*

No otherwise, then for they cannot speake,
Children are drawne by signes their mindes to breake.

And why not (saith he) as well as our dumbe
men dispute and tell histories by signes? Cer-
tainly (as he well observeth) there is a society
and communion of justice, fellowship, good wil,
and affection betweene us and Brutes: they be-
ing not so remote from good nature, gentlenesse,
and sweet converse, but that they can expresse
their desire of honour, generositie, industrious
sagacity, courage, magnanimity, and their love
and feare; neither are they void of subtily and
wisedome. For by reason of their affinity as it
were, and daily conversation with men, they
get a tincture from us of our manners and fashions,
and consequently enjoy a kinde of nur-
ture and teaching discipline, and apprentising
by imitation, which does enable them to under-
stand and expresse themselves in this language of
gesture, teaching us by learning of us, that ca-
pable they be not onely of the inward discourse
of Reason, but of the outward gift of utterance
by gesture: and if there be some gestures of ours
that they doe not understand, so there are some of
theirs which need an Interpreter, a greater Cri-
tique in their language then *Democritus Melam-*
pns, or *Apollonius Thyanens* were, who under-
stood all the idiomes of Birds and Beasts, to ex-
pound them unto us. *Plato* in setting out the
golden Age under *Saturne*, reckons among the
chiefest advantages, this kinde of communica-
tion. And indeed it is a kinde of knowledge that

Adam

Adam partly lost with his innocency, yet might be repaired in us, by a diligent observation and marking of the outward effects of the inward and secret motions of beasts.

This *naturall Language of the Hand*, as it had the happiness to escape the curse at the confusion of Babel: so it hath since been sanctified and made a holy language by the expressions of our Saviours *Hands*; whose gestures have given a sacred allowance to the *naturall significations* of ours. And God speakes to us by the signes of his *Hand* (as *Bernard observes*) when he works wonders, which are the proper signes of his *Hand*. *Hic est Digitus Dei*, say the astonished *Magi*, when they acknowledged the expression of a Divine *Hand*. These signes in *Bernards language*, are *note stellifera*, blazing and Starrie expressions. In another Dialect of his *Divine Hand* he expresses his revealed will to his Prophets by inspiration, as *Ribera notes*: which the Prophets in Scripture acknowledge to be the still voice of the *Hand* of the Lord. *Bede takes notice* of another Dialect or way of expression which God useth with his *Hand*, when he persuades men, working upon them by the examples of good works. After this manner Christ our Lord to his doctrine added the signes of his *Hand*, that is, his workes: according to that of the Evangelist, *Iesus began to doe and teach*. And as God speaks to us with his *Hand* by a supernaturall way: so we naturally speake to Him, as well as unto men, by the *appeale* of our *Hands* in admiration, attestation, and prayer. Nay when we are beyond the vocall lines of communication with men, and that distance of place hath

Bernard.
lib. 2. in
Canticis.

Ribera
comment.
in Prop.
M.
Beda lib.
de Indig-
tatione.

made the highest tone of our Tongue too low to reach the auditory nerve of one that is remote : or when the noise of some eare-deafing crowd hath rendred our Tongue unserviceable to declare our minde ; we use the visible expressions of our *Hand*, as more loud and demonstrative, which are afarre off perceived and understood by those who were uncapable of an auricular intimation. And as concerning those *manuall expressions* which we use to those are lesse distant from us, the *Hand* is so ready and cunning to expound our intentions, abounding in a sense so copious, and so connaturall a kind of eloquence, wherein all things are so lively exprest; the *Hand* seemes to enter into contestation, and to vie expresses with the *Tongue*, and to over-match it in speaking labours, and the significant varietie of important motions, that it almost transcends the faculty of Art to enumerate the postures of the *Hand*, and the *discoursing gestures* which present the interpretation of the Minde. Whose manifest habits rise to so high an account in the *Hand*, that if their totall summe could be cast up, they would seeme to exceed the numericall store of words, and the flowry amplifications of Rhetoricall Phrases. For, with our *Hands* we

Sue, intreat, beseech, sollicite, call, allure, infise, dismisse, graunt, denie, reprove, are suppliant, feare, threaten, abhor, repent, pray, instruct, witnesse, accuse, declare our silence, condemne, absolve, shew our astonishment, profer, refuse, respect, give honour, adore, worship, despise, prohibe, reject, challenge, bargaine, vow, sweare, imprecate, humour, allow, give warning, command, reconcile, submit, defie, affront, offer injury,

jury, complement, argue, dispute, explode, con-
fute, exhort, admonish, affirm, distinguish, urge,
doubt, reproach, mocke, approve, dislike, encou-
rage, recommend, flatter, applaud, exalt, humble,
insult, adjure, yeeld, confess, cherish, denarie,
crave, covet, blesse, number, prove, constitute,
congee, salute, congratulate, entertaine, give
thankes, welcome, bid farewell, chide, brawle,
consent, upbraid, envy, reward, offer force, paci-
fie, invite, justifie, contemne, disdaine, disallow,
forgive, offer peace, promise, performe, reply, in-
voke, request, repell, charge, satissie, deprecate,
lament, condole, bemoane, put in minde, hinder,
praise, commend, brag, boast, warrant, assure,
enquire, direct, adopt, rejoyce, shew gladnesse,
complaint, despaire, grieve, are sad and sorrow-
full, cry out, bewalle, sorbid, discomforst, ask, are
angry, wonder, admire, pittie, assent, order, re-
buke, favour, slight, dispraise, disparage, are ear-
nest, importunate, referre, put to compromise,
plight our faith, make a league of friendship,
strike one good luck, give handsell, take earnest,
buy, barter, exchange, shew our agreement, ex-
presse our liberality, shew our benevolence, are
illiberall, aske mercy, exhibit grace, shew our
displeasure, fret, chafe, fume, rage, revenge, crave
audience, call for silence, prepare for an apology,
give liberty of speech, bid one take notice, warne
one to forbear, keepe off and be gone; take ac-
quaintance, confess our selves deceived by a mis-
take, make remonstrance of anothers error,
weepe, give a pledge of aid, comfort, relieve, de-
monstrate, redargue, perswade, revolve, speake
to, appeale, professe a willingnesse to strike,
shew our selves convinced, say we know some-
what

what which yet we will not tell, present a check
to silence, promise secrecy, protest our innocence,
manifest our love, enmity, hate and despight; pro-
voke, hyperbolically exoll, enlarge our mirth
with jollity and triumphant acclamations of de-
light, note and signifie another's actions, the man-
ner, place, and time, as how, where, when, &c.

255222S22S22S23332333

COROLLARIE Of the

Speaking motions, discoursing,
gestures, or habits of the Hand.

WITH AN

Historicall Manifesto, exemplifying the natural significations of
those Manuall Expressions.



H A N D S T R E T C H I N G O U T

OF THE H A N D S is a naturall expression of gesture, wherein wee are significantly importunate, intreat, request, sue, sollicite, beseech, and ask

Supplico.
Genitus. L.

mercy and grace at the Hands of others. History, the grave-Mistress of the Rolls of Action and manuall expressions, from whose Hand we receive the placard of Time, subscribed by the reverend Hand of Antiquity, and made Letters Patents under the Broad-seale of Truth: as she is the most faithfull guide to the exemplary knowledge of any matter of Fact passed; so she presents a lively image of the Hands present estate, and by reflection of her light, affords subtiliarie presidants and patternes of significant actions to come. For, this Schoole-mistress of our discoursing gestures,

gestures, contending with a *high Hand*, that no *Chiramnestia* or act of oblivion should passe against Nature, by transcripts out of her owne *Chiriographicall* observations, hath sufficiently testified the naturall signification of this *Chiriomie*, or proper form of speech in the beseeching *Hand*.

An example of this naturall gesture and expression, we finde to have appeared in the *Hand* of *Julius*, who endeavouring to satisfie the desires of *Constantius*, but the souldiers forcing him to accept of the stile of *Augustus*, with a resolute and well grounded minde, withstood them all and some, one time shewing himself to be wroth and highly displeased, otherwhiles ~~STRETCHING FORTH HIS HANDS~~, requesting and beseeching them to forbear their unseasonable offer. When *Annibal* after the battaile of *Cannæ* had granted the Romanes the favour and liberty to redeeme their prisoners, and *M. Junius* had ended his Oration in the Senate, immediately the multitude that were gathered together in the common place, set up a lamentable and piteous cry, and ~~HELD OUT THEIR HANDS~~ to the Councell-house, beseeching the Lords of the Senate that they might have and enjoy their children, their brethren, and kinsfolkes againe.

Livie lib.
22.

Plotarch in the life of *Coriolanus* used this gesture of the *Hand* when *Sicinius* the Tribune had pronounced sentence of death upon him, for, some of them ~~HOLDING FORTH THEIR HANDS~~ to the people, besought them not to handle them so cruelly. Thus *Maelius* and *Fulvius* comming unto *Tiberius* with teares in their eyes, and ~~HOLDING UP THEIR HANDS~~, besought

Plut. in
the life of
Tiberius
and Caius

Ib.in the
life of
Paulus
Æmylius.

Ælian.
var.Hist.
lib.5.cap.

sought him to let the Law *Agraria* alone, which he would then have passed. And *Plutarch* in that notable description of *Æmilius* triumph relates, how King *Persicus* children were led prisoners with the traine of their Schoolmasters and other Officers and their servants, weeping and lamenting, HOLDING OUT THEIR HANDS unto the people that looked upon them, and taught the Kings young children to doe the like, to aske mercy and grace at the peoples *Hands*. The force of this expression hath sometimes remained in the Arme when the *Hand* hath beene lost. For *Amynias* the brother of *Æschylus* the Tragedian, when the people of *Athens* would have stoned his brother for some impiety brought on the Stage, he held up his Elbow and Arme without a *Hand*, lost at the fight at *Salamis*: by which spectacle the Judges calling to minde the merits of ^{19.} *Amynias*, dismissed the Poet.

Scripture, the most sacred Spring of pregnant Metaphors, and lending gestures, among other of these kind of speaking apparitions, or divine elegancies, which are able to enrich a sanctified understanding, the Hebraismes and mysterious notions resulting from the properties of the *Hand*, doe everywhere obtaine, by divine permission, an ineffable latitude of significations: whose vulgarismes varied through such multiplicity of senses, are of that note and consequence, that they much conduce to the advancement of the dignity and reputation of the *Hand*. Among other remarkable expressions borrowed from the *Hand*, wherein God is pleased to condiscend to the capacity of man, and to cloath His expressions in the naturall language of our *Hand*. That of the

Isa. 65.2. the Prophetic of the Prophet *Isaiah* hath reference to this requesting gesture, where the Lord complaining after the manner of men, saith, he had STRETCHED OUT HIS HANDS all day to a rebellious people.

Oro.
Gestus II. **T**O RAISE THE HAND CONJOINED OR SPREAD OUT TOWARDS HEAVEN is the habit of Devotion, and a naturall and universall forme of Prayer, practised by those who are in aduersity, and in bitter anguish of spirite; and by those who give publique thankes and praise to the most High. Thus we acknowledge our offences, aske mercy, beg relief, pay our bowes, impetrare, complaine, submit, invoke, and are suppliant. Hence 'tis the Scriptures doe most emphatically define prayer by this outward signe, not that this speaking habit of the Hand is all or the most principall part of devotion, for, Hypocrites, as if fired with zeale, EXTEND THEIR ARMES AND HANDS, who yet but mock God by seeming to draw nigh unto Him, when their Hearts belie their Hands. But, this gesture is an outward helpe unto devotion, appointed by the ordinance of Nature to expresse the holy serhour of our affections. For since it is impossible by reason of our great infirmitie, we should with our soaring thoughts move beyond the centre of our bodies; we stand in need of some outward help to declare the ascension of our inward zeale, which we reveale by the EXTENSION OF OUR HANDS, which supplying the place of wings, helpe our hearts in their flight upward. For unlesse our hearts are polluted with the leaven of hypocrisy, they raise the heart to the throne

throne of grace, before which we present our supplications. But the Soul being invisible, unless she shew her selfe by demonstration of gesture, the Hand was instituted *Surrogate*, and *Vicar* of the Heart, to testifie by outward gesture, the offering and lifting up of the Heart, and that our prayers are seriously poured out from the botome of our Breast. Hence in those sacred Monuments that keepe alive the memories of the Dead, whether their effigies be exhibited in brasse or marble their monumentall Statues are commonly hew'd into this forme of prayer. From the practice and naturall propensity of the Hands to prayer, as from the premisses, *Athanasius* (as it is likely) drew this conclusion: That therefore man had Hands given him, that they might serve to necessary uses, and to be SPREAD BORTM AND LIFTED UP in offering prayer to Him who made them. It being on all hands confess, that this gesture is an originall rite, and a piece of the discipline of Nature, polished also by the rule of reason, and solemniz'd by the examples and exhortations of wise men. For there was no Nation instructed in any kinde of piety, who did not know before hand by a tacite acknowledgement of a God, that the Hands in prayer were to bee LIFTED UP. *Omnis homines* * *tendimus manus ad Cælum cum [præces fundimus]*, sayes that Prince of Peripatetiques. And *Gobrias* in *Xenophon* seems to confirme the same. *Apuleius* elegantly and roundly to this purpose. *Habitus orantum hic est, ut manibus extensis in cælum [præcemur.]* To this purpose *Horace.*

* *Cælo supinas si ruleris manus.*
And *Lucretius* of the same gesture,

Arist.lib.
de Mund.
Xenoph.
Cyr.
Apuleius
tit. de
mundo.
Horac.
Lucret.
lib. 5.
--- Et

— *Et pandere palmas
Ante Deum delubra.* —

Ped. Albin. in carm. And *Pedo Albin.* joyning in the harmony of all the Heathen Prophets.

Atq; aliquis de plebe pius, pro paupere nato
* *Sustulerat [timidas] sidera ad alta manus.*

Hence *Farbas* in *Virgil* is said

Multa Iovem manibus [supplex orasse] supinio.*
Thus *Anchises* in the same Poet,

At pater Anchises passis do littore palmie
Numina magna vocat.* —

Idem lib. 5. So *Cleanthus*,

Ni palmas ponto tendens utrasq; Cleanthus
[Fudissetq; præces, divosq; in vota vocasset.]*

Ovid.lib. Thus *Cressa* in *Ovid*,

8. Metam. — * *ad Sydera supplex*
Cressa manus tollens

Sil. Ital. So *Scipio* in *Sil. Italicus*,

lib. 4. * *Sublati in Cælum manibus [precatur.]*

Their manner was to turne themselves to the East, with an erected countenance, HANDS OPEN SPREAD, LIFTED UP, AND STRETCHED OUT TOWARDS HEAVEN.

Whence *Valerius Flaccus*,

Imperat hinc alte Phœbi surgentis ad orbem*

Ferre manus —

Plutarch in the life of *Antonius*. In this posture we finde *Antonius* LIFTING UP HIS HANDS TO HEAVEN, making a charitable prayer to the gods for his army when he

Idem in the life of *Flaccus*. was to encounter the Parthians. And *M. Furius Camillus* used the same gesture of his Hands in his prayer at the taking of the Citie *Vieies*.

Idem in the life of *Alexander*. Thus *Alexander* in his third battaile with *Darius*, before he gave charge upon the enemies, he tooke his Lance in his left hand, and HOLDING

ING

ING HIS RIGHT HAND UNTO HEAVEN, he sought the gods (as *Calisthenes* writeth) that if it were true he was begotten of *Jupiter*, that it would please them that day to helpe him, and to encourage the Grecians. And the Heathens when they came forth in the morning to plough, they laid one *Hand* upon the stilt of the plough, and LIFTED THE OTHER UP to *Ceres* the goddess of Corne : beginning both their actions of warre and peace with this gesture. So remarkable was the mixt and double office wherein Nature hath interessed the *Hand*. For as we raise these to Heaven, so with them we worke ; and the *Hand* thrives but ill that workes, unlesse it prayes : which these Heathens by the instinct of Nature were wrought to acknowledge. And the most desperate Atheists and Hypocrites, in some extremities and damages, doe LIFT UP THEIR JOYNED HANDS TO HEAVEN, as a signe and token of some devotion, though they have no faith nor belief. ¶ Thus also they gave thanks. It is reported that when *Archidamus* had overcome the Arcadians, and returned home victorious to *Sparta*, from that tearlesse battaile; neither man nor woman would keepe the City, but came flocking down to the River side, HOLDING UP THEIR HANDS TO HEAVEN, and thanked the gods, as if their City had redeemed and recovered her shame and lost honour, and began to rise againe as before it did. And to the signification of this gesture that of *Virgil* may be referred.

*Plutarch
in the life
of Agesi-
laus.*

*Virgil.
Ænid. 21*

* *Sustulit exutis vincis ad sydera palmas.*

The LIFTING UP THE HANDS in prayer, as it is a naturall expression, so it seems necessary, for,

God requireth the whole man; there being a woe pronounced to fainting *Hands*, that is, which faint in prayer. When *Moses* HELD UP HIS EX. 17.11. HANDS, *Israel* prevailed: but when *Moses* LET HIS HANDS DOWN, *Amalech* prevailed. And when *Moses* Hands were heavie, they tooke a stone and put it under him, and he sate upon it: and *Aaron* and *Hnr* stayd up his Hands the one on the one side, and the other on the other side; so his Hands were steady untill the going downe of the Sunne: and *Jos/nah* discomfited *Amalech*. Upon which *Philo* allegorizing, shewes that victorious gesture of *Moses* Hands doth signifie that by the vertue and intention of prayer all things are overcome: or it implieth the elevation of the intellect to sublime contemplations, and then *Amalech*, that is, the affections are overcome.

Origen
Hom. 11.
in Exod.

Origen descanting upon the posture of *Moses* Hands, observes that hee did elevate, not extend his Hands, that is his *workes* and *actions* to God, and had not his HANDS DEJECTED. He LIFTS UP HIS HANDS, that layes up treasure in heaven. For where we love, thither resorts the eye and the Hand. He that keepes the Law, overcomes; he that doth not, lets *Amalech* prevale.

Elias Cre-
tens. coin-
ment, in
opera
Greg.
Naz.

Sil. Petra
Sa. &c.

Elias Cretensis thus: This gesture of *Moses* Hands, if you looke to that which falls under the aspect of the eye signifies prayer. Hence in an old Scheme of *Clodovens* there are two armes erected to Heaven, supported by two others, with this Motto, TUTISSIMUS, with reference to the conquering Hands of *Moses*. To teach Commanders, that piety strikes the greatest stroke in all

all battalles. *Gropius* who with an over straitned phancie following his owne conceit, makes use of the naturall expressions of the *Hand*, for the exalting the Cimbrian or old Teutonique tongue into the preheminencies of the originall language, preschis his superstitious observations thus: To soyne the hands in prayet, and to to applie their upper parts to the mouth, doth signifie that men in prayer should seeke to be conjoyn'd to one that is most High: and because prayer proceeds from the mouth, and the *Hands* uprighte with the mouth transverse, seeme to delineate a Roman T, he hath another inference from that similitude.

Gorop. iii
Hietogl.
lib. 9.

THE STRETCHING OUT THE HANDS TO GOD is sometimes taken in Scripture for the acknowledgement of an offence, as in the prayer ^{1 King. 8.} of Solomon at the consecration of the Temple: 38. and Solomon praying, STRETCHED FORTH ^{1 King.} 8.22. HIS HANDS TO HEAVEN after this manner, And thus Moses praying STRETCHED OUT Exod. 9. HIS HANDS UNTO THE LORD. Thus *Judas Macchabens* encountering the army of *Nicanor*, 29. & 33. STRETCHED OUT HIS HANDS TOWARDS ^{2 Macch.} 15.21. HEAVEN, and called upon the Lord that worketh wonders. To the signification of anguish and affliction belongs that of the Prophet *Jeremiah*, Lament. ZION SPREADETH FORTH HER HANDS, and there is none to comfort her. For they who pray sometimes STRETCH OUT THEIR HANDS & sometimes LIFT THEM UP. Hence *Lauretus*, to SPREAD OUT, OR EXTEND THE HAND, is to open, dilate, and unfold that which was straitned ^{Laurer. in} and folded in. To SPREAD OUT THE HAND is also to lift it up: but to EXTEND, is to erect and ^{Sylv. Al-} ^{leg.}

S.Hillar. raise them up. So he expounding the sacred sense
 in Psalm. of these speaking gestures of prayer. S. *Hillerie*
 very elegantly distinguisheth between the EXPAN-
 SION and ELEVATION of the Hands, which
 in this matter of prayer are promiscuously used
 Psal. 63.4. in Scripture. So upon that of the Psalmist, I will

LIFT UP MY HANDS in thy Name, hee doth not
 take it for the habit of praying, but for a declara-
 tion of a worke of a high elevation. So likewise
 Psal. 140.2 upon such a passage of another Psalme: Let my

S.Paul to pray be set forth before thee as incense, and
 Timoth. the LIFTING UP OF MY HANDS as the evening
 Sacrifice. He shewes that the Apostle where he
 exhorts them to LIFT UP pure Hands, hee does
 not appoint a habit of praying, but addes a rule
 of divine operation. So the noble Prophet,

Isaiah. when you SPREAD FORTH YOUR HANDS, I
 will hide mine eyes from you; yea, when you
 make many prayers I will not heare: if you EX-
 TEND YOUR HANDS, not if you LIFT THEM
 UP; but if you EXTEND YOUR HANDS: because
 the habit of prayer is in the SPREAD OUT HANDS;
 but the power of a perfect worke is in the ELE-
 VATION. Therefore the LIFTING UP THE
 HANDS is an Evening Sacrifice. But this, for
 all I can finde, is but the peculiar fancie of this
 Father. For surely the ELEVATION as well as
 the EXPANSION OR STRETCHING OUT OF
 THE HANDS, are both significantly naturall in

S.Hier m. this sense. Indeed S. *Hierome* drawes these two
 in Exod. 9 gestures of prayer into Allegories, not much un-
 and Job like, thus: To SEND FORTH THE HAND to God,
 11. as it were to seeke out for relief, is to direct our
 actions to him, and not to worke for vain glory.
 He also SPREADS FORTH HIS HANDS to God,
 WHO

who dilates in the evaporation of a vain mouth: and who against the grace of the Giver, is proud of the virtue of his works.

Calvin in his Comment upon *Timothy*, (upon Calvin, which place Cornelius a' Lapide hath also noted comment.) observing that the Apostle hath put the signe of prayer for the thing signified, ^{in 1 Tim.} ^{2.} sayes that this expression of gesture is very agreeable to true piety; so the verity that is figured thereby doe answer the signification; to wit, that being by nature admonished that God is to be sought for in heaven, that first wee should put off all terrene and carnall imaginations of Him, that nothing may hinder us in the raising of our selves above the world. Idolaters and Hypocrites, in LIFTING UP THEIR HANDS in prayer, are but Apes, who while they by the outward Symbol professe to have their mindes erected upwards, the first of them sticke in the wood and stone, as if God were inclosed there; the second sort intangled in vaine cares, or wicked cogitations, lye groveling on the earth, and by a contradiction of gesture, beare witnesse against themselves.

The Ancients are very copious in expressing these outward formes of devotion in the Hands, for they say, the HANDS STRETCHED OUT, PUT BORTH, HOLDEN ABROAD, EXPANSED and ERECTED, and all to imply the naturall piety of the Hand in this expression. With Tertullian the Hands thus affected are EXPANS'D: with Virgil, HOLDEN ABROAD: as Nonnius interpreteth the action, they are the OPEN AND EXTENDED HANDS. And in this gesture many things are contained,

Adaldonat conceives the meaning of this naturall ELEVATION OF THE HANDS is to teach us that Heaven is the throne, and as it were the Cathedrall Temple of God. *Pintus* thinkes this gesture shewes that God is on high, and that all things are to be hoped for at His Hands.

Cresolini sayes, that this deportment of our Hands declares that we affectionately fly unto the protection of God our heavenly Father. Even as little children disabled by some fright with stretcht out Hands run into the lap of their parents: or as men in the midst of shipwracke stretch out their Hands to some friendly Saviour. For, since the force of this *Organum organorum*, the Hand, the most excellent instrument of common life doth chiefly consist in three things, in Giving, Doing, and Repelling, who LIFTS UP HIS HANDS seems wholy to deliver and commit himself and all that he is into the sacred power of the Godhead, as if with *David* he had his soule in his Hand: from the Right-hand of Charity, and the Left-hand of Zeale, both joyn'd together to make their intentions more acceptable, as from the living censer or incense-pan of prayer, there ascends in a sweet kind of articulated silence, the speaking favour of these significations.

psal. 119.
109.
1 Sam.
19.5.
Judg. 9.17
Job 13.14.

O Parent of the World! God, the maker of all things! this soule, all that I am, a thousand times due to thy Majestie and gracious Goodnesse, I render and refer to its Fountaine and Originall. What e're my Hands can doe, or my tacite understanding and industry endeavour, let it be Thine! Thee (seduced by ill counsell) I have withhold, and like a wretch rejected thy Gifts,

Gifts, and by wicked machinations repelled and thowne them from mee. Behold my Hands : which if thou please command to be bound, and mee, an unworthy Traitor, (who have sinn'd with a high hand) to be drawne to punishment ; who had not liv'd, unlesse Thou hadst lent mee life ; which I have abus'd, and rebelliously strectched out my Hand against Thee, to my owne destruction, and the reproach and dishonour of Thy Name. All these significant expressions (as Cresoll. Cresoliuſ hath happily obſerv'd) are contain'd in Myſtag. in lib. 3. v. 1. this Gesture.

S. Augustine very elegantly and sweetly gives us the rationality and religious conveniency of this manuall expression. When men in prayer STRETCHT OUT THEIR HANDS, or use any visible expressions, they doe that which is agreeable to the case of a suppliant, although their invisible will & intention of their heart be known to God ; neither doth hee stand in need of such declarations that the minde of man should bee laid open before him : but by this gesture man doth more rouze up himselfe to pray and groane more humbly and fervently : And I know not how, whereas these motions of the body cannot be done, unlesse the inward motions of the mind precede; the same thing againe being made externally visible, that interiour invisible which caused them is increased, and by this the affection of the heart, which preceded as the cause before the effect, for so much as they are done, doth encrease. And indeed this outward addition or adjunct of Piety, the OPENING and LIFTING UP OF THE HANDS is a naturall manifestation of the uprightnesse and integrity of the heart, and

S. Aug.
de cura
pro mort.
lib. 5.

of the sincerity of the affections. For deceit naturally hath no wil, though hypocrisy sometimes may affect to dilate and extend the Hand. And the sympathy is so strong betweene the Heart and the Hand, that a holy thought can no sooner inlarge the erected Heart, but it workes upon the Hands which are RAISED to this expression, and EXTENDED OUT TO THE UTTERMOST OF THEIR CAPACITIES. Upon this naturall motion or exposition of the minde, Saint Chrysostome sets a morall glosse.

S. Chrys.
Moral.

This LIFTING UP OF OUR HANDS should put us in mind to take heed of sin, lest we defile our Hands therewith. Since it is very absurd, that those who are to bee the Trouchmen and Interpretours of prayer and divine administrations, should also be the instruments of wickednesse : for if we say it is not honest for a man to pray with dirty and unwashen Hands ; how much more naughtinesse will that expression be tainted with, to LIFT UP HANDS not dirty, but defiled with the pollutions of sin. And in this sense washing of Hands was used by most Nations before prayer. This Manuell of Prayer as a helpe at Hand, the Christians in all ages have diversly used for the furthering their devotion, as may be collected out of the Ecclesiastical records of Time. Tertullian renders a reason thereof thus : Christians pray with SPREAD OUT HANDS, because our Hands are harmlesse ; bare-headed, because we are not ashamed ; and without a monitor, because we pray from the breast. For the most part they LIFTED THEM UP. Which Tertullian would have modestly done, not as mad-men who pray Head over Head. For this graye Father reporting and prai-

praising the modesty and humility of the Primitive Christians, hath left this caution for a rule in prayer: Adoring with modestie and humilitie, we doe more commend our prayers to God, not so much as our *Hands* more loftily held up, but temperately and honestly erected. Sometimes Christians did not indeed lift up their *Hands* on high, but did EXTEND THEM OUT HERE AND THERE into the figure of Christ's suffering. Hence in a Medall of Gordian the godly, there is Pierius in an Image LIFTING UP THE SPREAD OUT Hieroglyph. HANDS TO HEAVEN, with this inscription fitted to the device, *Pietas Augusta*. And Eusebius hath left a memoriall, that Constantine was wont to be figur'd in Coines and painted Tables with his HANDS HOLDEN ABROAD, and his eyes lift up to Heaven, which he calls *The habit and composition of Prayer*. Doctor Donne in reference to the Symbolicall signification of the Gesture calls it Constantines Catechisticall Coyne.

Euseb.de
vit. Conſt.
lib.4.c.15.

The same Author in a Sermon upon Job 16.17 Dr. Donne &c. upon these words, Not for any injustice Serm.13. in my Hands: also my Prayer is pure; according to his elegant way of descanting upon the emphatical expressions of holy Writ, hath many notions about nocturnall and diurnall cleannessse and foulnessse of *Hands*; and observing that the holy Ghost hath so marshalled and disposed the qualifications of prayer in that place, as that there is no pure prayer without cleane *Hands*, which denote righteousness towards man; coming to speake of the gesture, and observing that Moses prayer had no effect longer then his HANDS WERE LIFTED UP

up : All this (saith he) perchance therefore especially, that this LIFTING UP OF THE HANDS brings them into our sight, then we can see them, and see whether they be cleane, or no ; and consider, that if we see impurity in our Hands, God sees impurity in our prayer. Can we think to receive ease from God with that Hand that oppresses another ? mercy from God with that Hand that exercises cruelty upon another ? or bounty from God with that Hand that with-holds right from another ? And to adde by a little enlarging his owne words in another place. How can we expect God should open with his Hands of benediction, who shut up our Hands, and that which is due to another, in them ? How much more then, if we strike with those Hands by oppression, or (as Esaias) we lift up the bloody Hands of cruelty.

At this day the common habit of praying in the Church, is, as pertaining to the Hands, TO JOYN THE HANDS, MODERATELY LIFT THEM UP, or religiously cut them by ten parts into the forme of the letter X, holding them in that manner before the breast : which manner of prayer Crescallius calls *Manus decussatae*. In the Romish Church which doth superabound in the externall adjuncts of Devotion, and where the Rubriques direct to varying formes of manuall expressions at the word *Oremus*, there is alwayes annexed some emphaticall behaviour of the Hand. Hence in the Masse when the Priest saith *Oremus*, hee EXTENDETH, and then JOYNS HIS HANDS. By the extension of his Hands he gathereth as it were the hearts of the people : by the joyning of his Hands together, he doth amasse them into

one; which is the glorie of *Huelamus* upon this *Huelamus Romish rite*. The many gesticulations of the *Hands and Fingers* so ceremoniously troublesome in the *Masse*, whose mysterious senses *Bellarmino*, *Durandus in ritibus Ecclesie*, and *Gavarrus* in his large Comment upon their Rubriques, hath so copiously explained, was one thing that made the *Masse* so uneasie to bee said of old by the *Hands* of every *Sic Iohn*, as requiring one very well trained up in their Schoole of divine complements.

This is the *Manuall of Prayer*, and *Practice of Piety*, commended by Nature unto us, as a faithfull assistant to our private devotions, which expressed in one of the most significant Dialects of the generall language of the Body, is more vocall and effectuall, then the explications of the Tongue; and more religiously true to the soule in case of extremity, which is manifest by their use in this Christian exercise, when the voice cannot expresse or performe her office: For, the *Hand* enabled by Nature to supply the defect of a *vocall Interpretour*, hath continued the act of prayer, and presented many visible petitions to the eye of Compassion, which understands the groaning Gestures and dumb ejaculations of the *Hand*. And this is often observed in religious men, in extremity of sicknesse, whose *Hands* in the time of health having bee[n] used to accompany and exhibit their requests to heaven, as the last service they can doe the soule and body, offer themselves in this *Evening Sacrifice of life*. To passe by common instances, it is reported of that learned and reverend Doctor of our Church, that he was *torus in his sacrificis*, alwayses employ'd in this

B. An.
drewes.

this reasonable service God requires at our Hands; and toward the time of his dissolution, his Hands were never empty of prayer; and when he could pray no longer *voce*, with his voice, yet *animibus & oculis*, by LIFTING UP THE HANDS and eyes, hee prayed still: and when weakness and necessity of Nature had excluded these externall accidents of devotion, the Hands and voyce failing in their function, with his heart he prayed still, as was perceived in him by some outward tokens.

Plero.

Gest. III.

Franc. L.

Verulam

Nat. Hist.

Apuleius

lib. 3.

Miles.

TO WRING THE HANDS is a naturall expression of excessive griefe, used by those who condole, bewail, and lament. Of which Gesture that elegant Expositour of Nature hath assign'd this reason. Sorrow which diminisheth the body it affects, provokes by wringing of the minde, teares, the sad expressions of the eyes; which are produced and caused by the contraction of the spirits of the Braine, which contraction doth straine together the moisture of the Braine, constraining thereby teares into the eyes; from which compression of the Braine procceds the HARDWRINGING OF THE HANDS, which is a Gesture of expression of moysture. This COMPACTATION OR WEARING CROSSE of the Hand, is elegantly described by *Crescallins*, in these words, *Palmulis inter alteras digitorum vicissitudines super genua conuenient, sic grabatum cestim infidens ubertim flobam.* Where, sa. *Crescallins* observes, hee hath rightly conjoyned this Gesture of the Hands with weeping and teares. For 'tis the declaration of a mind languishing for grief, and almost spent, and wea-

ried

ried with some vehement affliction. Which the brother of Basil the Great, elegantly setting out to our eyes, faith, *Complidis manus, digitos complices, atque his cogitationibus [angeris.]* So also Dio Chrysostomus among the arguments and signes of mourning and lamentation, puts down ^{16.}

**manum complicationes, humiliemq; secessionem.* Indeed the FOLDING and WRINGING OF THE HANDS in the naturall equipage of sorrow, hath ever pasted for a note of lamentation. History, the mistris of life, and right Hand of experience, which is the mother of Prudence; holding up the Mirrour to Nature, wherein she may see her own actions represented in their true and lively colours, affords some confirming reflection of this Gesture. Wee reade that when Heliodorus that Ammian. hated favourite of the Emperour Valens was dead Marcellinus, lib. 20. and his corps carried forth to bee buried by the Beir-bearers, Valens commanded that many should attend on foot bare-headed, yea, and some also with HAND IN HAND, and FINGER'S CLUTCHED ONE WITHIN ANOTHER, to go before the cursed coarse of that bloody villaine. Who (had not the Emperours command extorted this formality of sorrow from their Hands) had missed of so soleinne exequies and interment.

TO THROW UP THE HANDS TO HEAVEN Admiror, Gest. IV.
is an expression of admiration, amazement, and astonishment, used also by those who flatter and wonderfully praise; and have others in high regard, or extoll anothers speech or action. The first time that this expression appeared in the Hand of Man, was certainly upon occasion of some new unerpected accident, for which they gave

Franc.
Verul.
mar. Hist.

gave thankes to God, who had so apparently manifested the act of his beneficence. And as it is a signe of amazement, 'tis an appeale unto the Deity from whose secret operation all those wondres proceed which so transcend our reason, which while wee cannot comprehend, wee RAISE OUR HANDS TO HEAVEN, thereby acknowledging the Hand and Finger of God. And that this is a naturall, and so by consequence an universall expression of the Hand, appeares by the generall use of this Gesture with all Nations. That passage of Catullus is well known. [Admirans] ait hac^{*} manusq; tollens Dii boni ! &c. To Horac.lib. which intention of gesture Horace alludes, 11.Sat.5. Importunas amat [laudari] donec obejam * Ad cœlum manibus sublatis ! dixerit —

Cicero in To this appertaines that of Cicero. Hortensius au- Academ. tē vehementer [admirans] quod quidem per petuo Lu- Idem lib. cullo loquente fecerat, ut etiam^{*} manus sapienter tolleret ! 7.epist. ad And that of his in another place. * Sustulimus ma- Cæsarem. nus ego ut Balbus ! ut illud nescio quid, non fortuitum sed divinum videretur. And to this is referred that Liv.lib. 24 of Livie. Ad quam vocem cum clamor ingenti ala- critate sublatas esset ac nunc complexi inter se gra- bulentesque nunc^{*} manus ad cœlum tollentes ! &c.

Applaudo
Gest.V.

TO CLAP THE RAISED HANDS ONE A- GAINST ANOTHER, is an expression proper to them who applaud, congratulate, rejoice, assent, approve, and are well pleased, used by all Nations. For, applause as it is a vulgar note of encouragement, a signe of rejoicing, and a token and signe of giving praise, and allowance, Cicero ad doth wholly consist in the Hands. Whence Ci- Attic: cero. Populus Romanus manus suas non in defenden-

da libertate, sed in plandendo consumit. Which hee spake of theatricall applause exhibited by the Hand of old. Xenophon expresseth this affection of the minde in a very cleare and eloquent kinde of speech, in these words : *Principulus qui nos proxime discumbebat, rem intitus, manus invicem comploxit, ridensque letabatur.* And Histippas in the same Author speaks unto Cyrus in these words : *Unum solum ignoro, quinam modo ostensorus sum ne gaudere bonis tuis : utrum manuum concussione suendum est, an ridendum, an aliud faciendum?* This publicke token hath beene of old, and is so usuall in the assembly of a multitude, when they cannot contain their joy in silence, that there is nothing more common with them then by CLAPPING THEIR HANDS, to signify their exceeding joy and gladnesse of heart, in so much as all Histories both prophane and sacred, abound with examples of this expression : out of which infinite store I shall produce but one or two for confirmation of this point. When Iehoiadah the Priest caused Joash the sonne of *Ahaziah* to be crowned King, and had brought him out, and given him the testimony, they made him King, and anointed him, and they CLAPPED THEIR HANDS, and said, God save the King. Which gesture retains the same signification in divers other places of Scripture. When *Caius Valerius* entred the City of Rome ovant the affectionate favour of the people that stood in the streets appeared by CLAPPING OF HANDS, and great applause, striving a vie to exceed the songes chaunted by the Souldiers. When the Senate had granted the peoples desire that a Commoner should be chosen Confull with a Nobleman, and the Dictator

Xenoph.
Cyropæd.
lib. 2.

Idem Cyr.
lib. 8.

2 Kings
11.12.

So Nah.
alt.

Psal. 47.1.

98.8.
Ila. 55.32.

Liv. lib. 4.

Plutarch
in the life
of Cæ-
sarius
millius.

tor

Plutarch tor had published the Decree of the Senate, con-
in the life firming their desire ; the common people were
of Camil. so joyfull, that they brought *Camillus* home to
his house with great shouts of joy, and CLAP-
Idem in
the life of
Alcibiad. PING OF HANDS. When *Alcibiades* had one
day in the market place given a largesse to the
people out of his owne purse, the people were so
glad at it, that they fell to shouting and CLAP-
PING OF THEIR HANDS for thankfulnesse.
The fourth day after the battaile fought by *Persens* King of Macedon, even as the Playes and
Liv.lib.45 Games were exhibited in the shew-place, there
was heard suddenly at first a confused humming
noise, which spread all over the companies of
the spectators, that a field was fought in Mace-
donie, and *Persens* vanquished : afterwards arose a more cleare and evident voice, which
grew at length to an open shout and CLAPPING
HANDS, as if certaine newes had been brought
of the same victory. The Magistrates wondred
thereat, and made search after the authour of so
sudden a gladnesse, but none would be found :
and then verily it passed away as the momentany
joy of some vaine and uncertainte occurrence,
howbeit a joyfull presage of some good luck set-
led in mens hearts, and remained behinde, which
was after confirmed by the true report of *Fabius*
Lentulus and *Metellus* sent from the Consull.

Indignor.
Gest.VI.

TO SMITE SUDDENLY ON THE LEFT
HAND WITH THE RIGHT, is a declara-
tion of some mistake, dolour, anger, or indigna-
tion: for so our learned Humanicians understand
this Gesture, usurping it often in this sense. *Sene-*
cæ attributes this passion of the Hand to anger: for
in

in his description of an angry man he hath, *Parum explanatis vocibus, sermo praruptus & * complosa sapius manus.* And in another place shadowing out anger in her proper colours, he sets her out thus: *Dentes comprimuntur, horrent ac surriguntur capilli, spiritus coactus ac stridens, * articulorum ipsos torquentium sonus.* And in another place. *Adjice * articulorum crepitum cum scisca manus frangunt.* Petronius that great Doctor of iniquity and pleasure, conspiring in the like sense of the same expression, presents us with this gesture thus habited. ** Manibus inter se usque ad articulorum strepitum contritis.* And in another place he thus gives us the garb of anger and griefe, ** Infractis manibus ingemuit.* Neither are examples wanting in Histories to confirme the senses of this naturall expression. *Philo Judaeus of Caius,* Philo Ju-
dæus de
lege ad
Caium.
the Emperour boiling with anger, and grievously fretting with indignation. [Extando sebat] *legens,*
maltam praese ferens. [iracundiam] *ubi vero desist,*
** complosis manibus Euge!* *Petroni, inquit, non di-*
dicisti audire Imperatorem? To confirme the natu-
rall practice hereof by divine Authority and pre-
sidents taken out of the most Sacred History.

Thus *Balack* in token of anger smote his *Hands*, Num. 24. together when he was wroth with *Balam* that he would not curse the Israelites as hee desired. To which answers that of the Prophet *Ezekiel.* Thou *Ezek. 21.* therefore Sonne of Man prophesie and *SMITE* ^{10.} *14.*

HAND TO HAND, &c. that is, strike thy *Hand* as men in griefe and anguish are wont to doe. The same signification of gesture hath that of the same Prophet. Behold therefore saith the Lord, I have smitten mine *Hands* upon thy covetous-
ness that thou hast used, and upon the blood that

hath beeene in the midst of thee : that is, in token
of my wrath and vengeance.

Explodo.
Gest. VI.

TO CLAP THE RIGHT FIST OFTEN ON THE LEFT PALME, is a naturall expreſſion used by thoſe who mocke, chide, bataile, and iuſt, reprobach, rebuke, and explode, or walbe out with noife, commonly uſ'd by the vulgar in their bickerings, as being the Scolds taunting dialeſt, and the lond naturall Rhetorique of thoſe who

Ovid met. deelame at Billingsgate. Hence Ovid not un-

lib. 5.

ſkilfull in this brawling property of the Hand, very ingeniously feignes the Plerides as they were about to ſcound, and to CLAP THEIR HANDS with a diſgracefull noife, to haue beeene turned into Pies, and made Sylvan Scoulds. This (which is but the repetition of that stroake uſed in anger and indignation) is uſed in this ſeſe by the mir-

Job 27.23 rour of patience, Every man ſhall CLAP THEIR HANDS at him, and hisſe at him out of their place. And the good man when his patience was tryed beyond ſufferance, fell into this habit of conteinion with his miſerable comforters, as appears by the accuſation of Elihu. He addeth

Job 34.37 rebellion unto his ſinne, hee CLAPETH HIS HANDS amongſt us, and multiplieth his words againſt God : That is, as the gloſſe on our Bibles hath it, he standeth stubbornly in maſtinenace of his cauſe. To this may bee referred that of the

Lam. 2.15 Prophet Jeremiah ; All that paſſe by CLAP THIR HANDS : they hisſe and wag the head at the daughter of Jerusalem. The ſame ſignification

Ezek. 25.6 hath that of the Prophet Ezekiel, Because thou haſt CLAPPED THINE HAND, and ramped with the feet, and rejoiced in heart with all thy

despite

despite against the land of Israel; Behold therefore I will stretch out mine Hand upon thee.

TO APPERE WITH PAINTING AND DEFILED HANDS, is a posture of feare, abasement of minde, an abject and vanquished courage, and of utter despaire. The Prophet *Isaiah* calls this habit of dejection or consternation, the *faint Hand*, or the *HAND FALLEN DOWNE*. The Prophet *Ezekiel* and *Jeremiah* call this apparition of feare the *feble Hand*. And the Authour to the Hebrewes most appositely, THE HANDS THAT HANG DOWN. The old Annals of Time, and the Journals and Diaries of common life, which containe a narration and exposition of things done, give the best patternes of the Hands expressions, as being the most naturall Registers thereof; in so much as there are no interpretors so proper or able to informe us of the validity and use of this languishing carriage and behaviour of the Hand. An expression by gesture wee finde to have appeared in the *Hands of Prusias* Polybius,

King of Bithynia, a man of a most faint heart and abject spirit, who when he came to Italy to see the mansion place of the Empire of the world, when he entred into the Senate, standing at the gate of the Court right over against the Fathers, *Demissis manibus limen salutavit*: which are the words of *Polybius* rehearsing a thing unworthy of Royall Majestie.

TO FOLD THE HANDS, is a gesture of idleness, an expression often seene in the hands of lazy Lubbers amus'd with sloath, who keepe their dull Hands so knit together, to maintain a

Despero.
Gellius
VIII.

Eze. 3.7.
Isa. 35.3.

Ezeck.7.17
Jer.6.24.
Heb.12.12

Polybius.

Otio in-
duco.
Gell. IX.

brownsie league with sleepe : for being loath to
forgoe the pleasure of ease, they by this gesture
doe as it were allure and play the bawds to in-
dulge and procure their lusts delight more sweet-
ly to cease upon their lyther bodies. Hence the
Pier. Hieroglyph. *Ægyptian Priests* when they would exhibit an
expresse character of lazinessse, or of a sluggish
fellow good for nothing, one who would scarce
entertaine a busie thought, lest it should worke
some disturbance in his breast , or rowze his
Hands from the complacency of their embosom'd
rest ; they use to decipher a dull Sloe-worme of
this lowzy Tribe, with his *Hands* thus enterlac'd
as parallels in his bosome, as if they had there ta-
ken up their habitation, or did lye skulking to a-
void worke, which is a Lion in their way. This
gesture of the *Hands* as it is the sluggards com-
mon guise, who demands a little more FOLDING
OF THE HANDS, and out of love to ease often
neglects what his mouth requires at his *Hands*,
(contented so he have from Hand to mouth, as if
hee hated the more provident extension of a
thought) is significantly brought in Sacred Writ,
by a metaphor to upbraid and note out the de-
spicable state of fooles and sluggards, time-spen-
ding loyterers of no esteeme, since the wisdome

Pro. 19. 24. of man doth much consist in his Hands. Salomon unfolding the nature of a sloathfull person who FOLDETH UP HIS HANDS, (each Hand holding as it were the other from worke) and hideth his Hand in his bosome, in this last posture, he excellently sets out the nature, wickednesse, and punishment of sloath. The nature of it, in noting the sweetnesse of it to a sluggard; in that his Hand is in his bosome, hugging as it were his owne

owne laziness. The wickednesse of it, in that his Hand is hidden: sloathfulnesse being so shamefull a thing, that it needeth to be concealed. The punishment of it, in that the sloathfull man starveth himselfe. And in another place he is said to hide his Hand in his bosome, that none might finde it, lest by taking him thereby, hee might raise him up: or else as if he feared some *Cato Censorius*, who calling to see the Hands of men, refused those that had soft Hands, as unworthy to be *Citizens of Rome*. Emphatically in one place of the Proverbs of *Salomon*, the *slacke Hand* Pro. 10. 4. of the sluggard is most directly translated, *the hand by Beda.* *of deceit*. Rightly doth the Originall call it *a Hand of deceit*, because, for the most part, the *lazy Hand*, being not able to sustaine it selfe, betakes it selfe to couzenage and deceit. The originall word in the fore part of the verse, properly signifies the *bowing of the Hand*: because *deceit* is *hollow*, and 'tis with the *hollow of the Hand* that the sleights of deceit are practised. In the latter part of the verse the word signifies the *whole hand*, the *strength of the Hand*, for that it is which diligence useth, and by that it maketh rich.

The garb of such men who sit crowching in the world with their arms a-crosse, their mouths gaping, and their feet in one shooe; leading rather a bestiall then a humane life, a famous Law-
yer doth graphically describe out of Eccles. Lectius. thus :

*En sedet ignavus * manibus per mutua nexis
Pigritia donec merces accedat egestas,
Prestat enim palmis, inquit, palma una duabus
Unica cui requies gemina quibus anxia cura.*
To this personall character *Westmerus* and other

Westmer. Commentators referre that Anthropopeia
in Psal. of the Royall Prophet, Draw thy right Hand
74.11. out of thy bosome.

Tristem
animi re-
cessum in-
dico.
Gest. X.

TO HOLD THE FINGERS INSERTED BETWEEN EACH OTHER A-CROSSE, is their sluggish expression who are fallen into a melancholy muse. To the signification of this Gesture accords the Oration of *Sextus Tullius* Liv. lib. 7. unto *Sulpitius Dictator*: You our Generall deem us your Army to be Handlesse, heartlesse, and armourlesse, &c. for what else may we thinke of it, that you an old experienced Captaine, a most valiant Warriour, should sit as they say with one Hand in another, doing nothing. Hence **manibus compressis sedere*, in the Adage, is all one with [*Nihil facere, otio indulgere, aliis obesse.*] For this gesture is thought to have a tacite force to damp the lively spirit of mirth and friendly communication. Hence 'tis in vulgar practice to accuse such men whose *Hands* in company fall into this posture, as *Remora's* unto the happy birth and wish'd-for progresse of conceit; and for dull Schismatiques that deny themselves to those with whom they converse: for, such whose thoughts stray out of season, minding not what others doe or say, by a mentall sequestration withdraw their soules as 'twere from their bodies, and while they over-prise their private thoughts, (exprest oftentimes by this disrespect of the *Hand*,) they seeme no other then to make a Solœcisme in society. Hence this gesture by the superstitious Ancients was held a note of impediment, and hath passed time out of minde for a kinde of secret sorcery. Whereupon the Ro-

mane Senate gave out a solenane prohibition,
that in all consultations held by any Prince or Plin. nat.
Potentate, or any Generall of an Army, or any h. s. lib.
person that was present at any mysticall solemn-^{18. cap. 6.}
ity, none should presume to sit or stand crosse-
legged, or in the foresaid manner HAND IN
HAND. Supposing this gesture did hinder the
progressie and event of any act in Hand: or any
consult which by advice was to bee ripened for
an expedition. They thought it also witchcraft
but to sit by one that had a practicall designe up-
on health by the receit of any medicine, either
inwardly or outwardly appli'd. Nay, they thought
this posture was of force (alone) to hinder such
who were in labour, and did then need *Lucina's*
Hand, and that such could not bee delivered as
long as any one present held the Hands thus mu-
tually inwrapped: which piece of sorcery was
the worser, in case the party did hold them about
one or both his knees. This was well seene by
the Lady *Alcmena*, when jealous *Juno* set one
CROSSE-HANDED and crosse-legged to hinder
her delivery, as the story goes. But the contrary
gesture implied quicke labour, or the felicity of
being delivered. Thus in a Medall of *Julis* the
Godly, the happy fruitfulness of childdbirth is
implied, wherein *Venus* holdeth a Javelin in her
left hand, shewing her right Hand stretched out
and spread, with this inscription, *Venus genetrix*.
But this placing one Hand upon another was e-
ver held unluckie. Whence *Hippocrates* derides
certain superstitious and knavish Emperickes for
quack-salving Cheats, who bid men against the
Epilepsie, *Nec podem pedis nec manum manus super-*
ponere. Mod. 2. H. p. o. r.
de morbo
lacco.

Ovid Met.
lib. 8.

Pier. Hiero-
glyph.

Innocentiam ostendendo.
Gest. XI.

TO IMITATE THE POSTURE OF WASHING THE HANDS BY RUBBING THE BACK OF ONE IN THE HOLLOW OF THE OTHER WITH A KIND OF DETERSIVE MOTION, is a gesture sometimes used by those who would profess their innocency, and declare they have no hand in that foul busynesse, not so much as by their manuall assent; as it were assuring by that gesture, that they will keepe their hands undefiled, and would wash their hands of it: nor have any thing to doe therein. A gesture very significant, for the hands naturally imply, as it were in Hieroglyphique, mens acts and operations; and that cleansing motion denotes the cleannessse of their actions. As this expression is heightened by the addition of water, tis made by the Ægyptians the Hieroglyphique of innocency. In token (also) of innocency this gesture Deut. 21.6 was commanded the Elders of the neighbour Cities in case of murther. And it was practised by Pilate when he would have transferred from himselfe unto the Jewes the guilt of our Saviours blood; who when he saw he could not prevaile with the multitude for the delivery of Christ, he called for water and washed his hands, I am innocent, saith hee, of the blood of this just man, looke you to it. To this gesture that of the Psalmist referres, I will wash my hands in innocency. And from this gesture came the Adage concerning mutuall good offices, *Manus manum, digitus interim digitos lavant.*

Lucri apprehensio-
nem plaudo.

Gest. XII.

TO RUB THE PALMES OF THE HANDS TOGETHER, WITH A KIND OF APPLAUSE, MUCH AFTER THE MANNER AS SOME ARE WONT

WONT TO DO WHO TAKE PAINES TO HEAT THEIR HANDS, is an itching note of greedy haste, many times used by such who applaud some pleasing thought of deceit, that they have in their heads. This (I confess) is somewhat a subtile notion; yet noted in some men by Phisiognomers, Hill Phil. and to be found by an observation and marking sag. of nature, for every minute thing if wee waite and watch the time of relation, will appeare an expression, from whose remonstrance wee may take arguments, for they issue out into notes, and breaking the barre of silence, by token speake and informe the eye.

TO HOLD FORTH THE HANDS TOGETHER, Libertate is their naturall expression who yield, submit, resigno. and resigne up themselves with supplicatio. Gestus XIII.

Ancients was *manum dare. Hence Ovid, *ad viuam* Ovid. 1. 2.

*Omnia te [metuent] ad te * sub bracia tendens.* eleg. 2.

To illustrate this by examples taken out of the ancient Registers of time. Thus *Vercingetorix* Dion. lib. falling on his knees before *Cæsar*, and **HOLDING FORTH HIS HANDS**, exhibited the gesture of a suppliant. And thus *Diridates* King of Armenia exhibited the same obedience of gesture 36. Nero. and submission to *Nero*. Thus the Legates of

Decebalus with **JOYNE D HANDS** after the manner of captives presented themselves unto the Senate; upon which, peace concluded, *Trajan* triumphed over the Dacians, and was surnamed

Dacicus. The Romanes that were in the Galley that were carrying the cup of gold to Delphos made of the jewels of the Roman Ladies, when hard by the Island of *Æolus* they were set upon of Camil.

by

by the Gallies of the Lipparians, they used this expression, for they HAD UP THEIR HANDS and intrusted, making no resistance. But for the signification of this gesture in submission, Plutarch is very emphaticall, who declaring the pride and power of Tigranes King of Armenia, the life of says that he had ever many Kings in his Court Lucullus, that waited on him: but amongst others he had four Kings that waited continually on his person as footmen: for when he rode abroad any whither, they ran by his stirrup in their slarts. And when he was set in his Chaire of State to give audience, they stood on their feet about his chair HOLDING THEIR HANDS TOGETHER, which countenance shewed the most manifest confession and token of bondage that they could doe unto him. As if they had shewed thereby that they resigned all their liberty, and offered their bodies unto their Lord and Master, more ready to suffer, then any thing to doe.

Protago. **T**O EXTEND OUT THE RIGHT HAND BY
Gest. XIV. **T**HIS ARME FOR RIGHT, is the naturall habit where in we sometimes allure, invite, speak to, cry after, call, or warne to come, bring into, exhort, give warning, admonish, protect, pacifie, rebuke, command, jussifie, abow, enquire, direct, instruct, order, shew a generous confidence, hardinesse, and authority; give free liberty of speech, manifest a readinesse to answer, and make an apology for our selves, and appeare to undertake a busynesse. All which acceptions of this gesture, though they more easily fall in the compasse of observation then they can be exemplified by authenticall authority: yet Histories have taken notice

notice of most of the expressions of this gesture
of the Hand. That it is significant in the six first
senses, may bee collected out of many ancient
Writers. Thus *Mannius Regulus* the Consul, in
the Senate and presence of the Senators, called
Sejanus unto him. For thus *Dian* sets it downe:
[Inclamans] * manu perire, *Sejanus* [exclamans].
And *Cyrus* when any of his friends were
seene crowding towards him, as *Xenophon*
hath recorded it, * proens a manu [exclamans].
The same gesture of invitation *Thas* ~~meritum~~ ^{meritum}
to *Ester*, when he signified her comming wall
according to his will. *Wisdom* also cloathes
her words in the language of this gesture. Be-
cause I have called, & ye refused, I have STRET-
CHED OUT MY HAND, and none would regard.
The Psalmist acknowledges himselfe to have
used this gesture. I have called upon Thee. I have *Psal. 88, 9.*
STRETCHED OUT MY HANDS UNTO THEE.
¶ This indicative gesture of the Hand our Savior
used to direct and instruct the Jewes who were
his brethren, when STRETCHING OUT HIS *Mt. 13.*
HAND to his Disciples, he said, Behold my mo-
ther, and my brethren. *Flavius Flaccus* made
use of this warning gesture of the Hand instead
of speech; for when *Muzius* began to call the
Tribes of the people to give their voices for the
establishing of some new lawes, propounded by
Tiberius Gracchus, in favour of the people, and
he could not proceed according to accustomed
order in the like case, for the great noise the hindermost
made, thrusting forward, and being driven backe,
and one mingling with the other; in
the meane time *Flavius Flaccus* one of the Sena-
tors, got up into a place where all the people
might

Dion
Cass. in
Tiberio.Xenoph.
de Iust.
Cyr. lib. 7.
Eth. 5.2.

Prov. 1. 24

Psal. 88, 9.

Mt. 13.
49.Plutarch
in the life
of Tibe-
rius and
Caius.

might see him, and when he saw his voice could not be heard of *Tiberius*, hee made a signe with his *Hand* that hee had some matter of great importance to tell him. *Tiberius* [who soone understood this gesture of his *Hand*,] bade them make a lane through the preasse. So with much *Flavius* came at length unto him, and before the whole Army Soveraigne Ruler of the Empire. For when hee addressed himselfe to make a premeditated speech, as he PUT FORTH HIS ARME that he might speake more readily, there arose a great mumbling that out of *Hand* there might a second Emperor be declared w^t him: *Valentinian* fearing to what the Souldiers confident boldnes might prove, HOLDING UP HAPPILY HIS RIGHT HAND, as a most hardy and redoubted Prince, daring to rebuke some of them as seditious and stubborn, delivered his minde without interruption of any. The Emperour having ended his speech, which an unexpected authority had made more confident, appeased them, and won them all to his minde; which was to choose his companion: who took afterwards unto him to be Colleague in the Empire, his brother *Valens*. ¶ That this gesture is significant to protect appears by most passages of holy Writ, intimating the powerfull and gracious protection of God. Where the exprestions by an *Anthropopeia* are taken from this gesture. Thus God having put *Moses* in the cleft of the rocke, covered him with his *Hand* while he passed by. And 'tis No-
verinns.

verinus his observation, that with the Hebrewes Noverin.
Cap^h signifies both the Hand, or the hollownesse in Elect.
of the Hand, and a cloud. Hence Pagninus turns
protegam te manu mea, into operiam te nube mea : a
good coherens, saith he, manus & nubes nexus.
Sacr.
Pagnin. in Lexico.
In this sense that of the Prophet I^{saias} is to bee Is. 49. 1.
taken, Under the shadow of his Hand hath he hid
me. That is, he hath taken me into his protection
and defence. And the Metaphors of an out-
STRETCHED ARME and HIGH HAND are ver-
ry frequent in Scripture to shadow out the po-
werfull protection of God in the two degrees of
it, the ordinary and extraordinary. For in this re-
presentation of power, there is the Hand, and the
Arme, the mighty Hand, and out STRETCHED
ARME ; two degrees of power, both great, but
one greater : that of the Hand is great, but ordi-
nary ; that of the Arme is greater, and cometh
forth but upon extraordinary occasions, every
thing we put not to the Armes end. And their
Hands are properly said to be shortened, that have
lost the power to save and protect ; a phrase much
used in holy Writ by the Prophets speaking in
His Name who made the Hand, the naturall Hie-
reglyphique of power. ¶ This gesture doth nat-
urally import command. Hence Kings are said
to have LONG HANDS, as the Romane Poet Ovid.
I[saia]s 50. 1.
Num. 11. 23.
Ovid.

Quid estis * longae Regibus esse manus ?

The Hand found under the Table as Vespasian was Sueton.
at dinner, signified, as the Southsayers did then Vespal.
interpret, that command should one day come to
his Hand and this was before he was Emperor.
And Crinagora a Greeke Poet very learnedly
praising Caesar, sayes, his Right Hand was mighty
to command, which by its majestique power and
autho-

shortly did spew the fiercenesse and presumptuousness, and audacity of barbarous men. The second fall of Dagon the Idoll before the Arke of God, by a flat acknowledgement confirms this natural signification in the Hand. For his head falling off from his body, and the Hands from the arms, shewed that it had not poore nor understanding in the presence of God; since the head fell off, which is the seat of Reason and knowledge. And the Hands (by which wee exercise strength) were funderd from the armes.

1 King. 13. In the sense of direction **Jeroboam** stretched out his hand from the Altar, saying, Lay hold on him: but his hand hee put forth against the Prophet, and drew it up, and hee could not pull it in against unto him. **Act. 24. 10.** For the Government made this signe unto Paul, to give him leave to speake. **Act. 26. 1.** So speake. And thus when Agrippa said unto Paul, Thou art permitted to speake for thy selfe; **Paul** stretched out both his hands, and answereing to himselfe, said O blessed are they which comande you; where hee has sent or will send you.

Triumpho Gell. XV. **T**O put out the RAISENED LAND, AND TO SHAKE IT ASWIT WERE INTO A SHOUR, is their naturall expression who exalt, brag, boast, triumph, and by exultant gesture expresse the raptures of their joy; they also who would declare their high applause, or would congratulate; and they who have drunke, doe commonly use the same gesture. In congratulatory exclamations either in the behalfe of our selves or others welfare, it is usual and naturall. Examples whereof we yet fresh in the life of Memory. For we read that when the Antiochians understood that **Titus** was comming to their City, they could not con-

contain themselves within their walls for joy; Joseph of
but all went out to meet him, and not only men, the wars
but women and children, expecting his coming of the
30. stounts off; and when he approached nearer Jewes, l.7.
unto them, they ROLING UP THEIR HANDS unto him saluted him with great joy and acclama-
tions. Hence Israel is said to have gone out of Exo. 14.6
Egypt with a HIGH HAND: that is, with great
joy and boldnesse. And this PROTRENTION AND
EXALATION OF THE HAND in signification
of mirth, felicity, pleasure, and delight, is so ground-
ed in Nature, that it is the common custome of
all Nations, when they are tickled with joy, that
cannot be contained from breaking out into ges-
ture, but GOES THE HAND! So the Prince Homer,
and Father of Poets,

[Deficiunt risu] "volvuntque per aera palmas." For, the Hand anointed as it were with the same
eyle of gladnesse where with the heart is reple-
nished, signifies its sensibility of the enlargement
of the heart, by this amplification of gesture, and
naturall peripheries of joy.

THE BEARING WITH THE RAISED HAND Silentium
hath beeene ever with all Nations accounted postulo.
a signe of craving audience, and intreating a
yeareable silence. And how considerable an ex- Gest. XVI
pression this gesture of the Hand was ever ac-
counted in this busynesse, may be collected out
of the office of the comition Cryer, whom wee
 finde in the monuments of the Antients com- Xiphilin
manding silence by the Hand alone, without the Hadrian.
voice. Whence that of Dion may receive illa-
stition. *Praeordum manum porrexis est, et quod Dion Cal-*
nam causam [silencium] consequitum, non est consuetu- in Hadr.
do, lib. 69.

do, &c. Which gesture if it were used by the Cryers of Courts of Justice, would be more proper and significant to procure silence, then by making more noise, to engender peace, and their loud way of reclaiming one auricular disturbance with another. The learned inventions of the

L. Anax. Ancients do ordinarily allude to this expression. us Sen. de *Seneo* that witty contriver of that abusive Play mor. Clau. of the death of *Claudius Caesar*, which he called *Ces.*

adpococynshofis, or Immortality gotten by Mushromes, very elegantly brings in *Claudian* the Emperour commanding silence, with this

Heliod. BECKING OF THE HAND. *Heliodorus* in his *Aethiop.* History which hee preferred before his Bishop, *Hist. li. 10.* rické, in that passage where the people affected with joy and pittie at the strange hap that *Cariclia* was knowne to be *Hydaspe's* daughter) would not heare the Cryer that commanded silence, makes *Hydaspe* himselfe to STRETCH OUT HIS HAND to appease them, and bid them be still.

Barclay. in And *Barclay* brings in *Euphormio* when there his Eu- phormio. was a noise that he could not bee heard, with

THIS GESTICULATION OF HIS HAND, signifying that he had somewhat to say unto them. Prophane Histories that containe a relation of things really done, are not barren in this expreſſion of the Hand. For when *Titus* was returned

Joseph. in to Rome, after the destruction of Jerusalem, and the wars of the Jews, *l. 7.* his Father *Vespasian* and hee triumphed in common; as soone as they were set in their ivory Tribunals, the Souldiers with loud voice declared their valour and fortitude: *Vespasian* having received their prayses, they offering still to speake on in his commendations, he BECKNED WITH HIS HAND, and made a signe unto them to bee silent.

ment. When *Commodus* the Emperour was set in his throne to behold those famous Actors which were to celebrate a sacred Agon or Pageant in Herodian honour of *Jupiter Capitolinus*, and the Theater full of spectatours, before any thing was said or acted on the Stage, suddenly there starts out one in a Philosophers habit, with a staffe in his *Hand*, and a scrip on his shoulder (halfe naked) who running to the midst of the Stage, stood still, and BECKONING WITH HIS HAND for silence, discovered the treason of *Perennius* to *Commodus*.
 Thus *Druſus* being sent to appease the rebellion Tacit in Pannonia, standing up upon the Tribunall, Annal. I. t BECKONED WITH HIS HAND for silence to be made. And after *Constantine* the Emperor was baptized, having caused a Throne to bee erected in the Palace of *Trajan*: he declared with the eloquence of a Monarch the reason which had moued him to alteration of Religion. His Oration being heard of all the world with great applause, Causin in such sort that for the space of two houres the Holy cryes of a great many were heard which made Court. acclamations: at length the Emperour rose up, and MAKING A SIGNE WITH HIS HAND, required silence, which instantly made all that great multitude hold their peace. The most sacred History is not without examples of holy men who have significantly made use of this expression of the *Hand*. For wee reade that Peter Act. 12. BECKOND with his Hand unto them that were gathered together in *Maries* house to hold their peace. Thus *Paul* stood up and BECKOND with his *Hand*, and said, Men of Israel and ye that fear God, hearken, &c. And when *Claudius Lysias* the chiefe Captaine had given *Paul* licence to

Act. 21.40 speake unto the people, Paul stood upon the greces of the Castle into which they were leading him, and BECKONED unto the people, and when there was made a great silence, he began his Sermon in the Hebrew tongue. Alexander likewise used this BECKING with the Hand, when hee would have excused the matter unto the people. In the Originall Peter is said *τανακτησεις της χειρος αυτου*, *Manu silencio postulare*, as one Translation: *and quare manus ut vocentur*, as *Petra*: in the others the word *χειρος* is left out: for the BECKING MOTION OF THE HAND upon such occasions can not well be understood otherwise then for a signe of leaving audience.

Juro.
Gestus
XVII.

TO LIFT UP THE RIGHT HAND TO HEAVEN, is the naturall forme and ceremony of an oath, used by those who call God to witnessse, and would adjure, confirme, or assure by the obligation of an oath. An expression first used by the Hands of the ancient Patriarchs, and is thought to have flowed from God himselfe, who in many places of holy Writ is brought in speaking of himselfe, to have used this gesture for confirmation of his gracious promises by the outward solemnity of an oath. Hence it was that Abraham said unto the King of Sodome, I have LIFTED UP MY HAND UNTO THE LORD, that is, I have sware, that I will not take from a thread, even to a shooe latchet, &c. Unto this naturall expression the Psalmist alludes, HE LIFTED UP HIS HAND, that is, he swore. And to the signification of this gesture of the Hand, some referre that passage of the Psalmist: Whose Right Hand is a Right Hand of falsehood: that is, they have

Thus Ex.
6.8. Num.
14.30.
Deut. 32.
40.

Gen. 14.
22.

Psal. 106.
26.
Psal. 144.
8.

have forsworne and broke their vow. Hence by a forme of speech taken from this expression, To LIFT UP THE HAND, in the Scripture phrase, is Ezek. 15. the same as to Iweare and take a solemnne oath. 23. 20. 5. With reference to the manifest attestation and 36. 7. 44. significant & obligatory force of the *Hand* in this 12. 47. 14. businesse, the late nationall Covenant was ex- Zach. 2. 9. pressly ordered to be tooke with the Right *Hand* Isa. 3. 7. held up on high. The Angels alfo when they Iweare doe it not without this manuall assever- Apoc. 10. ration: for the Angell in the Apocalyps that John saw standing upon the sea and upon the earth, when he sware that there shoulde be time no longer, lifted up his *Hand* to Heaven. ¶ This vowing expression of the *Hand*, Marius used in Plutarch. the battaile of the Cymbres, when he promised in the lise and tomed a Hecatomb or solemnne sacrifice of of Marius. an hundred Oxen. Thus also Cæsarius boyled to build a Temple to Fortune for that day.

TO EXTEND AND RAISE UP BOTH TH^E HANDS TO HEAVEN, is an exprefſion of reſtablifhment, and a moſt ſtrong kinde of asſeveration, implying as it were a double oath. There is a paſſage in the propheſie of the Prophet Da- niel which doth conſirme and illustrate this ex- preſſion. And I heard the man cloathed in lin- nen which was upon the waters of the rivers, when he HELD UP HIS RIGHT HAND AND HIS LEFT UNTO HEAVEN: which was a double oath, as our Glosſe hath it. Lanretus upon this place faſh, that the lifting up of the right and the left *Hand*, ſignifies an oath with a coſmination and a promeſe. Ovid well knowing this double forme of an oath, deſcribing Philomena frightened

Lauretus
in verbo
Altatudo.

Ovid Me at the comming of her sister *Progne*, as she strove
tamorph. to sware and call the gods to witnesse to the pu-
lib. 6. rity of her thoughts, and that she was compelled
to that dishonourable fact, very elegantly makes
her HOLD UP HER HANDS for speach. Such
an asseveration of gesture I lately observed in
some at the publique taking of the last Nationall
Covenant, who as I conceived rather out of a
zealous earnestnesse to ingage themselves in the
Cause, then out of any affectation or privity to
this double formality of a Vow, tooke the CO-
VENANT WITH BOTH THEIR HANDS HELD UP.

Xenop. de In the same posture of expression we finde Gada-
inikit. Cyr. lib. 5. *sas* the Eunuch in *Xenophon* LIFTING UP HIS
HANDS TO HEAVEN, taking an oath.

Suffragor. Gest. XIX **T**O HOLD UP THE HAND is a naturall to-
ken of approbation, consent, election, and of
giving suffrage. An expression of the Hand so
common, that *Chirotonia* which properly is this
gesture of the Hand, is usurped *per metalepsin con-
nexi pro suffragio*. To this declaration of the Hand
that elegant metaphor of the Prophet *Zephanie* is
referred: The deepes made a noise, and LIFT
UP THEIR HANDS ON HIGH, that is, shewed
signes of their obedience and voluntary inclina-
tion, as by LIFTING UP THEIR HANDS. And

Zephan. 3.10. when *Esdras* blessed God, the people LIFTING
3.10. UP THEIR HANDS, to their audible, added a
kind of visible Amen, signed by this gesture of
assent, which is as much in the language of the
Hand as *So be it*. *Tully* makes mention of this

Esdras. 1. cap 9.47. Cicero pro Flacco expression; If those Decrees that are received
be rightly expressed, and singular excellent; not
declared so by judgements nor authorities, not
bound

bound by an oath, but by HOLDING UP THE HAND, and with great acclamation of the affected multitude. Hence both the phrase and practice of this gesture of approbation so frequently occurs in *Xenophons* Orations, who having made a proposition to the people, To whom Xenoph. this seemes good (saith he) let him HOLD UP HIS de Cyr. HAND, and all of them HELD UP THEIR minor.ex- HAN^DS. At the end of which Oration *Chirisophus* ped.l.3. & approving what *Xenophon* had said, requires the same expression at the peoples Hands in the same phrase, saying, He who approves of these things, let him signifie his assent by HOLDING UP HIS HAND. Then all of them HELD UP THEIR HAN^DS. And *Xenophon* arising againe to speake, concludes thus: Who assents to these things, let him HOLD UP HIS HAND, which they did accordingly. And so in many other places of his Oration. The signification of suffrage in this gesture may be further illustrated by the practice of the Athenians in that passage of *Thucidides*, where when Cleon and Diotatus had des lib. 3. both delivered their opinions, the one most opposite unto the other, about the alteration of the cruell Decree of the Athenians against the Myteleans, the Athenians were at contention which they should decree; and at the holding up of hands they were both sides almost equall. And one sort of the Athenian Magistrates were *magistrati*, Magistrates chosen by this gesture. *Aeschin.* Which indeed, is a most significant expression contr. of the Hand; so naturally doth the Hand imply the will and consent thereof; for, what wee put our Hand unto we are infallibly understood to will and intend, and with counsell and advice to

CHIROLOGIA: Or, undertake, and promise our concurrence.

Respuo.
Gestus
XX.

My Lord
Bacons
Nat.hist.
Cent.8.

Joseph of
the warres
of the
Jewes.

Suet. Aug.
cap.53.

THE FLIRTING OUT OF THE BACK PART OF THE HAND, OR PUT-BY OF THE TURNING PALME, is their naturall expression who would refuse, deny, prohibit, repudiate, impute, or to lay to ones charge, reject or pretend to lay for an excuse, or would twit and hit one in the teeth with a thing, and signify disdain. The minde of man being moved by distasfe, in some significant gesture to utter and disclose her hatred and detestation: when she is displeased with any, she usually gives intelligence of her dislike in a discharge implied by the significant dismission of the Hand, and such like signes, representing by gesture a willingnesse to rid her Hands of them. And this expression doth arise from the same cause that trembling and horrour do; namely from the retiring of the spirits, but in a lesse degree. For, the SHAKING OF THE HAND, is but a slow and definite trembling. And is a gesture of slight refusall and dislike, being used often by those who refuse a thing, or warne it away. This was the entertainment *Antipater* found at the Hands of his Father. For when he boldly came neare as though he would have saluted him, *Herod STRETCHED OUT HIS HAND*, and shaking his head, gave him the repulse, taxing his presumption, for daring to offer to embrase him, when he was guilty of so many treacheries against him. ¶ As it is a gesture that naturally without speech forbids, it was used by *Augustus*, when with his countenance and Hand he repressed those unseemly flatteries which were offered unto him. ¶ *Cacina* in his dreame used

used the like expression to the ghost of *Quintus*. Tacit. *An-*
lins Varns stretching out his inviting *Hands* to- *nal.lib. 2.*
wards him, which he *THRUST BACKE*, refu-
sing to follow. ¶ And to this gesture, as I con-
ceive, may that passage of the Prophet *Zephaniae* Zeph. 2.15
concerning the destruction of Nineveh bee re-
ferred, Every one that passeth by her shall hisse
and WAG HIS HAND; that is, shall expresse his
detestation. Although *Ribera* and others give it *Ribera in*
the sense of astonishment and insultation. *Isaiah.*

TO SHEW FORTH THE HAND, AND SO Invito.
 FORTHWITH TO CALL BACKE AS IT *Gestus*
 WERE AND BRING IT AGAINE UNTO US *XXI.*
 WITH A WAVING MOTION, is a naturall Ge-
 sture, and a vulgar compellation, which we sig-
 nificantly use in calling for men whom we bid
 to come neare and approach unto us, which allur-
 ing habit in this matter is very naturall, ready,
 and commodious to explaine our minde and will,
 wherein there is a certain kind of forme or sem-
 blance of the thing signified. For wee seeme by
 this gesture to draw them to us. To the signifi-
 cation of this gesture appertaines that of the
 Prophet *Isaiah*: SHAKE THE HAND, that they *Isai. 13.2.*
 may goe into the gates of the Nobles. That is,
 make a signe unto them to come by this inviting
 motion of the *Hand*. To this vocative, alluring
 and inticing compellation of the *Hand*, *Proper-*
tius seemes to allude:

Et me defixum vacua patiatur in ora

*Crudelem * infesta sepe [vocare] manu.*

Propriet.
Eleg.lib. 1

Jovianus Pontanus brings in *Mercurie* and *Per-*
titales as inflicting punishments upon certaine U-
surpers and prophane Churchmen, where *Mercur-*

Jovian. *rie* is inforced to leave the execution of some of their punishments to *Pyrichalcus*, for *Charon* as he perceiyed stayed for him in the Port, and had a long time beckoned to him with his Hand, and he went to him to know wherefore hee called.

Pontan. *Cacina* the Generall in his expedition against the Germanes, stirred up by *Arminius*, had one night a heavie dreame, which drove him ipto a feare.

Charen. Tacitus *For he thought he had seene Quintilius Varus*

Annal. I. 2. rising out of the bogs, embrued all in bloud, calling him by name, and ~~STRETCHING OUT HIS HAND TOWARDS HIM~~, which he thrust backe, refusing to follow.

Dimitto.
Gestus
XXII.

TO WAG AND WAVE THE HAND FROM us, is an expression by gesture significant to prohibit, bid one be gone, keepe off, forbid, dismisse, and bid farewell and adieu: in which there is a certaine forme of the thing signified; for we see me by this gesture to put from us. Nothing more ordinary in the occurrences of common life then this gesture, practised in these senses, a common custome to bid one keepe on his way, and proceed who is returning to us; to ~~SHAKE OUR HAND~~ as farre as ever we can see, to bid our friends farewell and adieu. *Ovid* according the ingenious way of invention in Poets, to heighten their fictions, and to set an artificiall glosse of truth upon them, that they may seeme more probable, upon every occasion brings in the personages of his story using these naturall expressions of the Hand. Thus he brings in *Juna* bidding *Iris* hasten on a message on which shee was sending her, doing it by ~~SHAKING HER HAND~~ into this naturall expression. And bringing

*Quid Me-
tamorph.
lib. II.*

in *Ceyx* going to sea, and taking leave of his wife *Alcyone*, when he was gone aboard and lanched out, she raising up her humid eyes, espyeth him in the poope of the ship, **SHAKING HIS HAND**, bidding her thereby adieu, which she answered by the same motion, and loving pursuit of Gesture the usuall consequence of expression with those who have formerly shewed themselves loath to depart. And bringing the ghost of *Ceyx* appearing to his wife *Alcyone* in a dream to be drowned, at the end of his imaginary speech, he seems to add tears, and this departing gesture of his Hand, bidding her for ever farewell. *Burton* in his Symptomes of Love Melancholy, makes this [*longum vale*] of the Hand, a peculiar property of lovers. A lover loath to depart will take his leave againe and againe, and then come backe againe, looke after, **SHAKE HIS HAND**, and wave his hat a far off.

Idem lib.
codem.
Burt. Mel-
anchol.
par. 3. sect.
2.

Minor.
Gestus
XXIII.

Franc. L.
Ver. Nat.
Hist.

TO SHEW AND SHAKE THE BENDED FIST AT ONE, is their habit who are angry, threaten, would strike terror, menace, revenge, shew enmity, despite, contemn, humble, chalenge, desie, expresse hate, and offer injury, tell one what he must looke for at their Hands. When anger a fit of the invading appetite, hath tooke hold of our spirits, and that we are incensed by some affront we cannot brooke, we use to threaten, to call the trespasser to account by this gesture of the Hand, occasioned by the violent propensity of the minde, and strong imagination of the act of revenge. Hence Phisiognomists in reference *ad morem apparentem*, or according to their rule of apparence, observing the fashion of men in

in this effect of passion in the Hand, conclude such persons to be hasty, cholericke, revengefull, and apt to take or give offence, who customarily use to hold their Hand in this posture. If we should goe over the Chronicles of all ages, and trace this naturall gesture of the Hand through those records which beare witnesse of times and the manners of men; we should meet with many examples of this angry expression of the Hand. Some few copies of this originall affection will serve to confirme and illustrate the acceptation of this gesture, in this sense, and signification. Thus

Zonaras. *Leo Armenus* Emperour entring into the prison by night, and seeing *Michael Balbus*, and the Warden of the prison with him, and almost asleep, declared his anger by the AGITATION OF HIS HAND. *Papias* the Warden fearing the anger of the Emperour, in conclusion conspired with the same *Michael*, and on the very night of the nativity of our Saviour slew the Emperour.

Tacit. hist. lib. i. Thus the Souldiers of *Vitellius* Army BENT THEIR FISTS against the Ambassadeurs of the Helvetians, who came to treat that their City might not be razed, which the Souldiers (greedy of revenge) had importunately called for to be razed, and *Vitellius* for his part spared no threats.

Thus the Senate BENT THEIR FISTS against Idem. hist. *Satrienius Voula*, and ceased not to offer violence lib. 4. untill he had departed the house. Thus also *Agrippina* mad and wilfull after her favourite *Pallas* was displaced from the charge that *Claudius*

Idem An- had given him, gave out threatening and thun- nal. lib. 18 dering speeches, yea not forbearing the Princes ears, and after her bitter threats, BENT HER FIST toward *Nero*. Thus the Souldiers in Pan-

noniz.

nonia threatened with the FISTS those they met Anna;

of the guard, or *Casars friends and familiars*, as lib. 1.

desirous to picke quarrells and raise sedition.

Free-men, bond-slaves, also were feared, threat-
ning with words and FISTS, their Patrons and
Masters. The Italian vulgar doe most resent the
indignity of this minatory AGITATION OF
THE HAND exhibited against them.

TO HOLD OUT THE HAND HOLLOW IN MENDICO.
MANNER OF A DISH, is their habit who
crave, beg, covet, and shew a greedy readinesse to
receive; and there is a certaine forme or sem-
blance of the thing implied, in this unusuall ca-
pacity of the Hand. From the naturall significa-
tion of this posture, that biting adage had its ori-
ginall which taxeth the lucrative greedinesse, of
the Athenians; *Atheniensis, vel moriens, et cura-* Eras. Adag.
mannus. This gesture of receipt to an ingenious
and honest man hath been accounted a kinde of
reproach, as appeares by the witty saying of *Julian* the Emperour.
For when by a certaine so-
lemn order or custome, there were certaine Mes-
sengers or Pursivants brought into the consisto- Ammian:
ry, to receive gold; among others, one of the Martel.
company tooke it, not as the manner is, in the lib. 16.
lappet of his mantle spread abroad, but with the
hollow ball of both Hands; and with that these
Pursivants or Intelligencers (quoth the Empe-
rour) can skill to catch, and not to latch money.
Hence it was that the Hand of *Ruffinus* gover- Hieron.
nour of the East under *Honorius* the Emperour,
was carried about through new Rome, after his Zosimus.
death, in mockery, fashioned after this manner,
which *Clauian* hath elegantly expressed in his
death: Dextra

Claud. in
caedRuffi-
ni.

*Dextra quinetiam, ludo concessa vagatur.
[Æra petens] penasq; animi persolvit avari-
Terribili Incro, * vivoq; imitata retentus;
Cogitur adductis digitos infletere nervis.*

Corippus very ingeniously shadows out the rati-
Corip. A- pacity of a company of Plebeians inferred from
fric.de laud. Just.
lib.4.

Palmasq; capaces

Tendere; quo veniens late pluat aureus imber.

And a little before he said,

** Exertus [ad munera] tendere dextras.*

Dion lib.
71. in vit.
Anton.

This entertainment *Marcus Antoninus*, the Imperiall Philosopher, received at the *Hands* of the greedy multitude when he came to Rome. For when in an oration, he made to the people, among other things, he had said, that he had been absent in his travells many years; the multitude cried out, eight; and with **STRETCHED OUT HANDS**, signified how they craved that they might receive so many *Aurei*, for a congiary: at which the Emperour smiled, and said al-

That is,
200.
drachmes,
as Dion.
Pierius in
Microglyp
lib.35.

so, eight; and afterwards gave them eight *Aurei* a piece; so great a summe, as they never received at any Emperours *Hands* before. *Pierius* saith he had seen the signe of *Philemon* in Rome, holding a booke shut, and tyed very streight in his left *Hand*, and his right *Hand* dish'd in this manner: so that he seem'd to demand the price, which unlesse they paid him downe in his *Hand*, they should not have his booke; for they report him to have beeene a writer of *Comedies*, who was wont to sell his labours at a very deare rate.

Aristoph.
in concio-
naticibus.

Aristophanes hath a jest in one of his *Comedies*, where *Phidulus* brings in the gods for supplication:

The naturall Language of the Hand.

63

plication for some good, they stand HOLDING THEIR HAND UPWARDS; not as they would give, but as they would receive somewhat. *Ba-* Barclay.
Satyr.
clay who is every where very elegant in his allusions to naturall gestures, reflecting upon the similitudes between this gesture, and the posture of the Hand in giving, brings in *Euphormio* describing the statue of a goddesse, that held her left Hand very open, but stretched out her right Hand with such a womanish feigning and colourable pretence, that you could not tell whether she had rather give or take. This is the beggars stra-
ving posture. Yet covetousnesse hath bowed the Hands even of Emperours to the significant practice thereof. For *Suetonius* reports that *Oca-* Sueton in
vins Augustus Cesar, by occasion of a vision by the life of
night, begged yearly upon a certaine day money of the people, and ~~HELD OUT HIS HAND HOL-~~ Octa. Aug.
~~LOW~~ to those who brought him brazen dodkins, or mites, called *Asses*. And the same Author ~~CEZ.~~ hath observed as much in *Vespasian*, who was so famous for raising profit out of his Subjects *using* *Vespasiano*, and his *dulcis odor luxurie re qualibet*. For when certaine Ambassadours brought him word that there was decreed for him at the common charges of the state a Giant-like image that hee would cost no meane summe of money, he commanded to raise the same immediately, ~~THEWING~~ therewith ~~HIS HAND HOLLOW~~. Here is the basis, quoth he, and pedestall for it ready.

TO PUT FORTH THE RIGHT HAND *Munero.*
I SPREAD, is the habit of bounty, liberality, Gestus
and a free heart; thus we reward and friendly XXV.
blessow our giifts. Hence TO OPEN THE HAND

Leuncla-
vius Hist.
Mussel.
lib.4.
Ecclesiast.
40.14.

in the Hebrew phrase implies to be free-hearfed, munificent, and liberall. For, the Hebrewes when they would expresse a profuse munificence, they say *Yad-pethucha*, that is, *Manum apertam*: from whence perchance the Turkes borrowing the conceit, are wont to set forth Liberality by an OPEN HAND. The sonne of Sirach knowing that the exercise of Bounty and Prodigality requires in a manner the like gesture and expression of the Hand; speaking of the unjust spend-thrift wasting of his goods, saith, That while he OPENETH HIS HAND he shall rejoice. And the Greekes in old time (saith Pliny) called the span, or space of the Hand from the thumb to the little fingers end, *Doron*, which is the reason that gifts bee in their language called *Dora*, because they bee presented with the Hand. Hence Phisognomists say such who customarily use to hold the Hand extended out are of a liberall complexion of minde; arguing from this liberall property of the Hand. And there is a tradition our Midwives have concerning children borne OPEN HANDED, that such will prove of a bountifull disposition, and franke-handed. Infants indeed for the most part come into the world with their Hands clos'd; thereby notifying, as a Rabbi observes, that God hath given them the riches of this world, and as it were shut them up in their Hands: whereas on the contrary, dying men are wont to EXTEND AND STRETCH OUT THEIR HANDS AND FINGERS, thereby willing to signifie that they relinquish the world, and have no longer to doe with the things thereof. Which is the only good action the close-handed Miser doth, who when death opens and unlockes his Hand, doth

dost by this necessary posture of bounyness, give a
way and bequeath, and as it were manumit what
he could no longer with-hold from the next pos-
sessor. Bellarmine relates a story of Stephen King
of Hungary, whose Hand was found whole and
uncorrupt after his death. And casting in his
minde what might be the reason why God was
pleased miraculously to preserve his Right Hand
only, with the skinnes, bones, and nerves, when
the other members were resolved into their first
elements, delivers his opinion; thus: Truly I
think that in this miracle God was willing to
shew the depth of his divine counsell, that char-
ity excells all other vertues. Deservedly there-
fore did the Right Hand of this holy King remain
uncorrupt, which was alwayes flourishing with
the blossomes of mercy, and which in relieving
and distributing gifts to the poore, was never
empty or indisposed. God (indeed) who o^{pen}s
WITH HIS HAND; and filleth every living
thing with his blessings, out of his infinite boun-
ty deales out libertally his divine Almes to his
creatures with both his Handes. Whence Divines
distinguish the gifts of God into those of his
Right Hand, and those of his Left, to wit, into spi-
rituall and temporall. *Dextra Dei est unde grata
proventum.* Hence the Aramites by a Right Hand
understand the effuse benignity of God. Maldo² Maldonat.
not commenting upon the words of our Saviour,
*Let not thy left Hand know what thy right Hand
doth,* gives a reason why in this place, contrary
to the custome of Scripture, the Left Hand is na-
med before the Right, and action attributed to
the Right Hand, and knowledge to the Left. For
it is therefore done (fath free) because wee are
wont

Bellar.
in vit. S.
Stephani.

Comment
in Mat. 6.

wont to reach out our almes (which our Saviour there speakes of) with our *Right Hand*, hence called *Manus eleemosynaria*; and not with our *left*, and al other works that are done with the *Hand*, the *Right Hand* does them, the *Left* as a helper doth assist; so that if it had eyes it could not bee ignorant what the *Right Hand* did: wherefore Christ would have us so to exercise this *Hand* with workes of charity, that our *Left Hand* (which is wont to be not onely conscious, but accessoriory to all the actions of the *Right Hand*) should not so much as know or take notice thereof. Cresolini judiciously scanning these words of our Saviour, *Let not thy left Hand know what thy right Hand doib*, telis us that it is a symbolical expression very like to the Hieroglyphiques of the Ægyptians, and therefore the force and sense of this admonition, is to be sought out of the nature and usmali signification of both the *Hands*. As for the *Right Hand*, it is altogether OPEN, free, and manifestly put in action: Wherefore for its part it denotes an ingeniuous candor and virtue, whose glory is most perspicuously set out by action; but more especially the *Right Hand* signifieth liberality, and for that cause chosen to bee the hieroglyphique of a most beneficent and plentifull largesse: whereas the *Left Hand* hath a contrary Genius, and is observed to be of a close and retired nature: this *Niggard* out of a skulking disposition affecting secrecie, and the subtle leasure of a thrifthy vacation. So that this Symboll of our Saviour insinuates thus much: If thou art disposed to communicate thy goods to relieve the wants of thy brother, and to shew forth the liberality of thy minde, take not counsell of thy

Left

Cresol.
Anhol.
Sacr.

Left Hand: minde not what the covetous desire of goods, and the thirst of having, require at thy *griping Hand*; let the *Right Hand* preuale with thee, the index of beneficence, and pledge of commiseration, the accuser of covetousnesse. Let that muck-worme the *Left Hand* earth it selfe in avarice, and keepe silence by an uncharitable retencion, which doth not love to scatter, but to snatch away; not to bestow, but a long time to retaine. How many *Scevola's* or *Left-handed* Donatists in matter of bounty doe our times afford, within the frozen hold of whose sparing *Hand* Charity is quite starv'd with cold? And how many who fearing the Moralists *Bis dat qui cito dat*, with the old Courtiers glossie, that the sooner suuters are dispatched, the sooner they will returne againe: by sinister delay hold them in suspence, while their courtesies hang to their fingers ends like Bird-lime, and will not come away? These the Heathen man would call *viscata beneficia*, *we left-handed* favours. These men, as if they were restrained by some *sumptuary Law*, made against the naturall munificence of the *Right Hand*, refer all matters of beneficence to the penurious discretion of the *Left Hand*. Nay, are there not some, who as if they held ignorance to bee the mother of thrift, to elude this *nestia* of the Gospel, have made their Hands strike a league together, and agree never to know any such thing one by the other?

TO EXTEND AND OFFER OUT THE RIGHT ^{Auxilium} *Hand unto any*, is an expression of pity, ^{fero.} and of an intention to afford comfort and relief: ^{Gellius} used also as a token of assurance, peace, securit
F and

and promised safety, and salvation. An expression much desired by those who are in distresse, and are not able to shift for themselves, who use to call for the gift or auxiliary loan of this Hand; for thus *Palinurus* calls to *Aeneas*,

Da dextram misero & tecum me tolle per undas.

Hence **Dare manum alicui vel manum admoveere sign.* [open & auxilium ferre.] *Symmachus* calls

this [*adjutricem*] manum the helping Hand. *Cassiodorus* **Dextram* [*salutarem*] the comfortable

Hand; and with *Isidor*, it is the witnessse of sal-

vation. *Pierius* makes this gesture the hierogly-

phicke of sofitude and aid, in which sense it is

very frequently used by the learned Romans. The

same manner of expression hath prevailed also

with the Greeks, and with the Hebrews like-

wise; for so saith the Scripture, The wicked

lend one another the Hand, but in vaine; for

though *HAND JOYNE IN HAND*, the wicked

shall not scape unpunished. The like expression

of gesture is frequent in sacred Writ. The Pro-

phet *Isaiah* in reference to the signification of

comfort, faith, they shall not STRETCH OUT

THE HANDS for them in the morning to comfort

them for the dead: And *Salomon* speaking of the

virtuous woman, faith, She spreadeth out her

Hands to the poore, and putteth forth her Hand

to the needy. To this intent, Jesus immediately

STRETCHED FORTH HIS HAND, and caught

up sinking *Peter* crying out unto him to save

him. And so significant and demonstrative to

succour and support is this gesture, that *Uzza* for

putting forth his Hand to stay the Arke of God,

was smitten with death for that speaking error

of his Hand. This gesture of succour and relieve,

hath

Virgil.

Eneid

Eras. Ada.

Sym.l.3.

Epist.67.

Cal.1.4.

Epist 26.

Pier.Hier.

lib.35.

Proverb.

11.21.

Psal.38.7.

20.6.44.3

139.10.

11a.16.7.

Proverb.

31.20.

Matt. 14.

31.;

2 Sam.6.6

hath been observed in ancient coines, stamped with the image of the goddesse Ops, by that posture, promising a willingnes to helpe all that invoke her name. ¶ This gesture is (also) a naturall token of assurante and promised safety. Thus the King of Persia saved *Mentors* life by REACHING HIM HIS RIGHT HAND. *Ammianus Marcellinus* saith the same of orie *Nebridius*, who was the only man that refused to conspire with others against *Constantius*, and therefore to save himselfe from the fury of the Souldiers who had drawne their swords upon him, flying with all speed he could make to *Julian*, besought him, that for assurance he would vouchsafe to GIVE HIM HIS RIGHT HAND; whereunto *Julian* made answer, what shall I keep especially for my friends, in case thou touch my Hand? but goe thy wayes fro[n] hence whither thou wilt, in safety and security.

Pietius
Hierogly.
lib. 35.

Pleth. Ge-
nist rerum
Gracil. 2.

Ammian.
Marcellin.
Hist. l. 21.
cap. 4.

TO LET DOWN THE HAND with intent to reare some languishing creature from off the ground, is a greater expression of pity and commiseration, then to afford a STRETCHED OUT HAND to one who riseth of his owne accord; for between these expressions the Learned have made a distinction: To this expression I finde that of the Psalmist referred, Send downe thy hand from above.

Commis-
sor.
Gestus
XXVII.

Psal. 144.

TO STRIKE A TABLE OR SOME SUCH LIKE THING WITH THE HAND, is the gesture of one angry or grieved in minde, and very impati- ent. To which gesture that of the Prophet Eze- kiel is referred, Thus saith the Lord God, SMITE

Irascor.
Gestus
XXVIII.

Eze. 6.11

My Lord
Bacons
Nat. Hist.

Godwyns
Annals of
Hen. 8.

Sir Rich.
Baker
Chron. of
the K. of
England.

WITH THINE HAND, &c. By this signe inciting the Prophet to signify the great wrath and destruction to come. The natural reason of which gesture is, the minde fretted that it cannot meet with a revenge, doth *out of Hand* endeavour to quench her fervent heat some other way, to wit, by STROKES or noise, or some other remedy, which somewhat easeth the minde. To descend downe into our owne Historie for an example of this patheticall motion of the Hand, a Royall Copie whereof we have in a Prince, whose passions were, as himselfe, great, to wit, *Henry the eight*, who demanding of one of his Physicians whose patient Cardinall *Woolsey* was, what distemper *Woolsey* had, who then was sicke, the Doctor replied, what disease soever he hath, hee will not live to the end of three dayes more. The King STRIKING THE TABLE WITH HIS HAND, cryed out, I had rather lose two thousand pounds then hee should dye, make haste therefore you and as many Physicians as are about the Court, and by all meanes endeavour his recovery. Another example of this expression I finde in our Chronicles, before the times of this Prince, and that is in the Duke of Gloster, Protectour to young King *Edward the fifth*. For among other passionate gestures which accompanied his changed countenance, when he accused the Queene Mother and her complices of plotting his death, and my Lord *Hastings* had adventur'd to returne some answer to his fierce interrogatory, submissively saying, If the Queene have conspired,--- The word was no sooner out of the Lord *Hastings* mouth, when the Protectour CLAPPING HIS HAND UPON THE BOARD,

BOARD, and frowningly looking upon him, said,
Tellest thou me of If and And, I tell thee, they,
and none but they have done it, and thou thy self
art partaker of the villany, &c.

TO HOLD UP THE HAND HOLLOW ABOVE Cohorto.
THE SHOULDER POINTS, AND TO SHAKE Gestus
IT IN ORBE BY THE TURNE AND RETURNE XXIX.
OF THE WREST, is their naturall expression
who encourage, embolden, and exhort one to be of
good chere. *Antonius* in stead of speech signifi- Plutarch
cantly used this gesture. For it is written of in the life
him, that while he was setting his men in order
of battaile at Actium, being resolved for a navall
fight, to end the controversie betweene *Octavius*
Cesar and him for the Monarchie of the world ;
there was a Captaine and a valiant man that had
served *Antonius* in many battailes and conflicts,
and had all his body hacked and cut : who as
Antonius passed by him, cryed out unto him, and
said : O noble Emperour, how commeth it to
passe that you trust in these vile brittle shippes ?
what, doe you mistrust these wounds of mine,
and this sword ? Let the *Egyptians* and the
Phoenicians fight by Sea, and set us on the main
land, where we use to conquer, and to bee slaine
on our feet. *Antonius* passed by him and said
never a word, but only BECKOND TO HIM
WITH HIS HAND and Head, as though he wil-
led him to be of good courage, although indeed he
had no great courage himselfe.

TO EXALT OR LIFT UP THE STRETCH'D Pæclaræ
OUT HAND, is the habit of one attempting agg'ditor,
to doe and take some famous exploit in Hand : Gestus
XXX.

and is a naturall posture of an exalted and victoriouſe power. Hence he is ſaid to have his R I G H T H A N D E X A L T E D who is made powerfull and glorious. Hence the Prophet *Michæl*: Thy H A N D S H A L L B E L I F T U P upon thine adverſaries: that is, Thou ſhalt overcome and be victoriouſe. And to this gesture the Psalmiſt alludes, *Pſa. 89. 41* Thou haſt ſet up the R I G H T H A N D of his adverſaries. *Deut. 32. 27.* Wee reade in Deuteronomy, that the Lord would have ſcattered his people, but hee feared their enemies ſhould wax proud, and ſay our H I G H H A N D and not the Lord hath done all this. And that mirrouer of patience: The H I G H Pſa. 10. 12 A R M E of the wicked ſhall be broken. The Psalmiſt uſing the expreſſion and ſignification of this gesture in great attempts: Arife O Lord, L I F T U P THINE H A N D. And againe, Thou haſt a mighty Arme, ſtrong is thy Hand, and H I G H I S Exod. 6. 6. T H Y R I G H T H A N D. And the Scriptures generally under the metaphor of this gesture ſhadow out the power of God manifested in the deliverance of the children of Israel out of Egypt, *Jer. 32. 21.* *1 King. 8. 42.* who under this phrase is ſignificantly ſaid to have brought them out from thence openly, and by maine force. ¶ That it is ſignificant in their Hands who goe about to ſet in Hand a buſinesſe; to omit other confirmation, appeares in Pharaohs ſpeech to Joseph, were he ſaid unto him, I am Pharaoh, and without thee ſhall no man L I F T U P H I S H A N D in Egypt. Examples of this attempting gesture are not wanting in prophane Histories. For the day on which the battaile of Pharsalia was ſtrucken, Cæſar ſeeing Craftinus in the morning as he came out of his Tent, asked him what he thought of the ſuccesse of the battaile? *Craftinus*

Gen. 41. 44.

Plutar. in the life of Cæſar.

GETTUS STRETCHING OUT HIS RIGHT HAND unto him [which was a mute omen hee should have the Better Hand of his enemies that day] cryed out aloud, O Cæsar, thine is the victorie; and this day shalt thou command mee alive or dead: and accordingly brake afterwards out of the rankes, and running amongst the midst of his enemies, with many that followed him, made a great slaughter: at last one ran him into the mouth, that the swords point came out at his neck, and so slew him.

TO PRESENT THE HAND, is their expressi- Profero.
on who profer or deliver a thing as their act
and deed. And the Verbe *profero* which hath the
signification to profer and present a thing, seemes
to imply the very gesture. This was the first ex-
pression that ere appeared in the *Hand*, and was
used by *Eve* in the fatall profer of the forbidden
fruit unto the first man. And it was required in Gen. 3. 6.
the old Law at the *Hand* of the offerer, who was
to present his offering with his owne Hand: for
in religious duties there was never a proxie al-
lowed, ¶ As it is significant in delivery of wri-
tings as our act and deed, it is most apparantly
seene in its signification at the delivery of Deeds
(so called from this gesture for this is that which
gives force to all legall conveyances, and with-
out this expression Liverie and Seisin is of none
effect. ¶ A semblance of the same gesture wee
use when wee would take or accept what is pro-
ffered and delivered into our Hands. And that si-
militude of posture seemes to imply a correspon-
dency and a favourable inclination to entertaine
their offer, as if they therewithall profered thanks

Gen. 3. 6.
Mal. 2. 13.

Eccles. 15. for the same. To the naturall purpose and meaning of this gesture, the Sonne of Sirach: He hath set fire & water before thee, STRETCH FORTH THY HAND unto whether thou wilt: that is, take or accept of which thou wilt: for by a metonymy of the adjunct the signe is put for the thing signified. This was the second gesture of any signification that is recorded to have appeared in the Hand, and the first that shewed it selfe in the Hand of the first man *Adam*, when hee accepted of that forbidden fruit, with which hee tooke a curse that filled his Hand with labour, and forced it often to advance to wipe his sweating browes. From this unhappy gesture the Hand may be well called *Manus à manando*, because all evill proceeded from this action. Two uses the Hand was chiefly ordained for, to take, and doe, as Galen well observes: but Man took so ill with it at first, that he undid himselfe. The misguided Hand would be reaching at the Tree of knowledge, but prohibited by an expresse command, was prevented from putting forth it selfe to the tree of life.

Afrenina-
te festino.

Gestus
XXXII.

Aristote-
les. ani-
mal.

TO WAG THE HAND IN A SWINGING GESTURE, is their natural expression who would endeavour to hasten and assist themselves in progressive motion, and withall denotes a kinde of wanformesse and effeminacy. Aristotle sayes, that man could not walke unlesse he were assisted by the motion of his shoulders, and that the SWINGING OF HIS ARNES doth much help the bodies transportation in leaping; which men by instinct knowing, doe many times fall into this gesture upon such occasion. Hence *Physiognomica*

micall Philosophers who know that every man hath his peculiar genius, causing that native difference of habilities in men; observing the operation of these spirits as they are matched and conjoyned to outward gestures, which by a kind of tacit character give out the manner of their complexion; doe easily discerne the differences of spirits by arguing syllogistically from the naturall habit to the genuine or contracted, which custome makes more personall; for as mens present passions and inclinations are brought by nature into act; so men following the vogue of nature, are wrought to a reiteration of that action, untill the *Hand* hath contracted a habit. The result of these Phisiognomers falls thus into a grand axiome of their art, that whosoever is (as by a personall propriety and actuall condition) customarily seen to use the gesture of any naturall affection; he is by habituall complexion ver-ry incident to that affection, exhibited by that gesture. Hence *Seneca*, not unskilfull in this art Sen.epist.
Moral.l.8. of Chiromanticall Phisiognomic, makes the cu-STOMARY WAGGING OF THE HAND TO AND FRO, a personall character of effeminacie and impudence. *Impudicum & incessus ostendit, & manus mota, & relatis ad caput digitus, & flexus oculorum:* The gate, the turning of the eye, the finger on the head, and the WAGGING OF THE HAND, shew a shamelesse wanton. And *Marcus Cato* was wont to say, Plut.in
the life of
Cato Ma-
jor. he would not have him for a souldier, that WAGD HIS HAND AS HE GOTH, removes his feet as he fighteth, and routeth and snorteth louder in his sleep, then when he crieth out to charge upon his enemy.

Demostro
non habe-
res Gestus
XXXIII.
Isaiah 33.
15.

Ecclesiast.
32.2.

TO SHAKE OUT THE HAND, is their naturall expression who would shew that they have not, nor desire to have a thing. This the Latines call * *manus excutere*. The Prophet *Isaiah* in reference to the signification of this gesture, saith, The righteous ~~SHAKETH~~ HIS HANDS from holding of bribes. And the sonne of *Sirach* aludeth to the signification of this gesture, where he saith, The slothfull man is compared to the filth of a dunghill; every man that takes it up, will SHAKE HIS HAND.

Castigo.
Gestus
XXXIV.

Isa. 10.32.

Isa. 29.16.

TO SHAKE OR HOLD THE STRETCHED HAND RAISED OVER ANY, is their expression who offer to chastise and shew a willingness to strike or take revenge. Hence the prohibition of the Angel to *Abraham* about to sacrifice his son, after he had STRETCHED OUT HIS HAND, to that intent, lay not thine Hand upon the childe. The Prophet *Isaiah* respective to this signification of gesture, saith, That the King of Assyria should SHAKE HIS HAND against the mount of the daughter of Sion. And because men are wont to use this expression by gesture to those they hold worthy of rebuke and punishment, that being terrified thereby they might reclaim them from vice. Hence by an *Anthropopœia* in many places of Scripture this gesture implies the chastizing Hand of God. To this signification belongs that of the Prophet *Isaiah*, In that day shall Egypt be like unto women; and it shall be afraid and feare, because of the ~~SHAKING~~ KING OF THE HAND of the Lord of Hosts, which he shaketh over it. To this also belongs that

that of the same Prophet, With his mighty wind Idem cap
shall he SHAKE HIS HAND over the river. And 11. ver. 15.
the Prophet Zechariah to the same signification,
Behold, I will SHAKE MINE HAND upon Zach. 3. 9.
them.

TO STRIKE ONE WITH THE FIST, is their Pugno. Gesture who would be avenged of these Gestus
that have offended them, and would right them. XXXV.
selves by this wilde vindictive justice of their
Hands. The Hand thus closely shut and the fin-
gers all turned in, is called in Latine, *Pugnus, que-
niam manus que ante erat passa & manu (undemar-
mus) contracta clavis digitis, efficit ossa turvula id est Scaliger
densa.* The nether part of this Hand in this por- de Subtil.
ture Chiromancers call the *pawell* or percussion
of the Hand, the Greeks *Hypothenar seu farina* Gorzus.
manus, and *tingu* and *tinge*, percussere. Galen
observes that the outside of the Hand was depri- Galen de
ved of flesh, that the Fist might be more con- us. part.
firmed to supply the place of a weapon. And in-
deed they naturally and easily finde this thicke
weapon who would BUFFET or fight at fist-
cusses with others. This was the gesture of the
Hand that first begun the fray or skirmish in the
world, before time had brought in the use of o-
ther weapons. Hence the Latines say, *Pugnare* Eras. Adag.
in manus esse, and *pugna* hath its denomination
from this posture of the Hand. Lucretius alludes
to this primitive expression of anger,

Arma antiqua manus unguis dentesq; fuerunt.

And when we see men together by the ears, we
know what they intend thereby. The Prophet
Isaiah condemning the injurious use of this smit- 15. 58. 4.
ing expression of the Hand in strife and debate,
calls

calls it the *Fist of wickednesse.*

Reprehen-
do.

Gestus

XXXVI.

TO BOX OR SMITE ONE WITH THE PALM OF THE HAND, is their expression who would rebuke or correct another for some saucie speech or action. Hence the Hand with the fingers stretched out, which *Isidor* calls the *palme*, hath its name in *Hippocrates* from a word that signifieth to strike. *Agellius* useth the word *de-palmare* for this smiting expression of the *palme*: The Greeks to the same signification of gesture use the word *χολοφίζειν*. This contemptuous

Joh. 18.22 expression of anger the officer of the high Priest
Mark 14. used to our blessed Saviour; for the Text saies, He
65. strooke him with the palme of his *Hand*, taking
Mar. 26.67 upon him to rebuke Christ for answering the high Priest irreverently as he curledly supposed.

Ilia.5.25. To the naturall signification of this offensive gesture, may that of the Prophet *Isaiah* be referred, Therefore is the anger of the Lord kindled against his people, and He hath STRETCHED FORTH HIS HAND against them, and hath smitten them, &c. for all this, his anger is not turned away, but his HAND IS STRETCHED OUT still.

Appre-
hendo.

Gestus

XXXVII.

Dr. Crook
in his Mi-
crocosm.

TO LAY HAND UPON ONE is their expression on who with authority apprehend and lay hold of one as a delinquent to secure their person. This is one of the properest expressions of the *Hand*; apprehension being the proper action of the *Hand*, for *Hand* and *Hold* are conjugates, as they terme them in the Schooles; from which gesture the *Hand* is called *Organon antilepticon*, for it is the first use of the *Hand* to TAKE HOLD.

With

With the Ancients this gesture is *manucaptio* and *manus injicere*. This is a dangerous *Habecas Corpus* Eras. Adagius in officers who are the *Hands* of the Law, & without words obtains the force of an arrest, and hath a spice of their authority more strong then their emblematical Mace. These actions *Mark 14.* are frequently entered in the Counter of Time. *46.* Thus the officers of the high Priest LAID HANDS on Christ, and tooke him.

TO LET GO ONE'S HOLD AND TAKE OFF Manumit.

THE HAND FROM ANY ONE, is their gesture who would signify a willingnesse to release one that was before in their possession and power, as having some reason to grant them their liberty. This with the Ancients is *manumittere*, and from the signification of this naturall gesture, the Ancients tooke their formes of manumission, used when they did enfranchise their bond-men:

of which the Civill Law takes much notice, and the observation of Critiques are very large in that matter. There is in this naturall expression of the Hand a certaine forme of the thing signified. Hence the Egyptian Priests

who alwayes had their eyes fixt upon the Hand of nature, in their Hieroglyphique expressed *Liberty* by a **HAND EXTENDED OUT AT LARGE**, in which lively symbole of gesture, the fingers seem to be made fre^e of the Hand. The medall

of *Tiberius Claudius Caesar*, in which a little graven image hath the **LEFT HAND OPENED TO ITS UTTERMOST EXTENT**, with this inscription, *Libertas Augusta*, implies as much, since the left Hand the most retentive appears freely to manumit; for as the Hand in this posture implies

to.

Gellus

XXXIII

See Justin.

Institut.

Pier.hie-

roglyph.

lib.35.

Idem ibid.

CHIROLOGIA: Or,

the naturall liberty of its owne proper and individuall body; so it most properly expresses the gift of the same priviledge to others by the same freedome of gesture.

Incito.
Gestus

TO CLAP ONE ON THE BACK OR SHOULDER WITH THE HAND, is their expression XXXIX. who would hearten and encourage others; a gesture obvious in the Hand that takes part with those that are in fight, and desires to set men or beasts together by the ears. Significantly referre unto this, is that gesture among others, used Travells. in installing the Knights of St. John of Jerusalem, whereby he that gives him Knight-hood, laying his hand on his shoulder doth exhort him to be vigilant in the Faith, and to aspire unto true honour by courageous and laudable actions.

Foveo.
Gest. XL.

VVE USE TO STROKE THEM GENTLY WITH OUR HAND whom we make much of, cherish, humour, or affectionately love, an expression very obvious among the actions of common life, being a kinde of indulgent declaration of the minde, used to pacifie and please others, performed by drawing our Hand with a sweetning motion over the head or face of the party to whom we intend this insinuation. This the Ancients call *malcere caput alterius*; a gesture often used by men in signe of favour and encouragement to ingenious and towwardly youths.

Admoneo
Gest. XLI

TO TAKE HOLD GENTLY OF ANOTHERS HAND, is a gesture used by those who admis-

nish and perswade, which hee that shall set him selfe to obserue the actions of men, may upon such occasions finde used to the same intents and purposes. *Mithropaus* used this gesture in admonishing *Demaratus* the Lacedemonian: who being in the Court of Persia, the King willing him to aske what gift he wold. Hee besought the King to grant him this favour, to licence him to goe up and downe the City of Sardis with his royall Hat on his head, as the Kings of Persia do. For, *Mithropaus* the Kings cozen ²⁵ TAKING HIM BY THE HAND, said unto him, *Demaratus*, the Kings Hat thou demandest, and if it were on thy head, it would cover but little wit. Nay though *Jupiter* should give thee his Lightning in thy Hand, yet that would not make thee *Jupiter*. And we finde *Timon*, surnamed *Misanthropas* (as who would say *Loup-garou*, or the man-hater) using this expression: who meeting *Alcibiades* with a great traine as he came one day from the Councell and Assembly of the City, not passing by him, nor giving him way (as hee did to all other men) but went straight to him, and TOOK HIM BY THE HAND, and said, O, thou doest well my sonne, I con thee thanke, that thou goest on and climbest up still: for if ever thou be in authority, woe be unto those that follow thee, for they are utterly undone. Such an intention of gesture, but with more vehemency of expression the Angels used to *Lot*, while he liengred in So-^{Gen. 19:} done, LAYING HOLD UPON HIS HAND, and UPON THE HAND of his wife, and UPON THE HAND of his two daughters, to admonish and perswade them to a sudden departure from that accursed City.

Plutarch
in the life
of Themi-
stocles.

Confido.
Gestus
XLII.

TO LEAN UPON ANOTHER'S HAND, is their gesture who make a confiding use of the staffe of their age or affection, an expression importing that they much rely upon their faith and friendship: and often seene in the *Hand* of great Princes, when for greater state and ease they goe supported in this wise. The signification of which countenance of Majesty doth in effect shew that the Nobleman on whose *Hand* the King leaned, was next and subordinate in authority to himself, and that the waight of all the principall affaires of State did lye on his *Hands*. Thus in the Booke ^{2 Kin. 7. 3.} of the Kings of Judah we reade of a Prince (the same that mockt at the words of *Elisba* when he foretold of the releefe of Samaria) on whose *Hand Iehoram* King of Israel lean'd: that is, as the Glosse upon our Bibles hath it, a Prince to whom the King gave the charge & oversight of things, as doth more plainly appear by the 27. verse of the same Chapter. And the speech of *Naaman* ^{2 King. 5.} to *Elisba* after hee had cured him of his Leprosie, makes it more apparent: Onely herein let the Lord be mercifull to thy servant, that when my Master goeth into the house of *Rimmon* to worship, and leane upon my *Hand*, &c. Where *Naaman* craveth to bee pardoned of zeale without knowledge, as *M. Junius* saith, it being no such thing as should trouble his conscience to bow himselfe in an officious sort and civill duty to bend his body that his Lord might leane upon his *Hand* when he went into the Temple of the Idol *Rimmon* to adore. Thus *Libo Drusus* sustained by the *Hand* of his brother, entred into the Senate house to answer to that enormity hee was accused

Wilsons
Christ.
Dict.

Tacitus.

accused of : who when hee saw *Tiberius* a great way off, he held up his *Hands*, imploring mercy with great humility. Which statelincle of gesture was much used in *Asia* by great persons, and is at this day by your Italian Ladies.

TO HOLD FAST ANOTHER'S HAND in the Impedio. signification of hindrance and restraint, is a Gesture. XLIII.
gesture so obvious in the cholericke perturbations of humane life, that it needs no illustration by example, since we may every day meet with satisfaction in the publique streets : for in quarrells where there is any moderation or over mastering power on one side, this restraint of the Hand is used both with signification and advantage. To this gesture may be referred that of the Prophet *Zechariah*, A great tumult from the Lord Zach. 14. shall be among them, and they shall lay hold eve- 13. 14. ry one on the *Hand* of his neighbour, and his *Hand* shall rise up against the *Hand* of his neighbour, and *Judah* also shall fight at *Jerusalem*, &c.

TO IOG ONE ON THE ELBOW, is the usuall Recordo^r intimation of those who put others in minde , Gestus and take upon them the part of a Remembran- XLIV. cer : a gesture very frequent in the common pas- sage of humane affaires : much practised by the *Hands* of the ancient Romane Nomenclators, as appears by the testimony of *Horace* :

*Mercemur servum, qui dicit nomina, levum
Qui fodat latus —*

Horac. I. i.
Epist. 6.

TO TAKE ONE BY THE HAND in courtesie, Recom- to recommend them unto another by way mendo. of presentation , is an usuall expression in the Gestus. Hands of men, a gesture significant and remark- XLV.

G able,

able, having beeene tooke notice of by ancient Chronologers: for, the *Hand* according to the primitive intention of Nature, having by a necessary consent of Nations beeene ever chosen Chronologer of al remarkable actions, hath consequently proved its own Biographer. If therefore we but cast an intuitive eye upon those memorials the Right *Hand* of Time hath left fairly noted in the Left Palme of Antiquity, even by the old autography of the *Hand*, wee may spell out the sense of this naturall expression. For when *Valentinian* had a full purpose to adorne

Ammian. his sonne *Gratian*, a pretty young stripling, and *Marcellin.* well growne, with the Imperiall Ensignes, when lib.7.

he had wrought the Souldiers to accept thereof, hee ascended up the Tribunall, and taking the youth by the Right *Hand*, hee brought him up before them, and in a publicke Oration recommended him (as ordained Emperour) to the Arme. Another Copie of this naturall gesture we finde in the *Hand* of *Pertinax*, refusing in modesty

Herodian. the Empire; pretending his age and meane descent: who taking *Glabrio* by the *Hand*, and pulling him forth, placed him in the Imperiall

throne, recommending him as more fit for the Empire. And *Commodus* in a speech he made unto the Souldiers of his Army, puts them in minde how his father *Marcus* when hee was an infant, carried him in his armes, and delivered him into their *Hands*, recommending him (as it were) to their tutelage and fidelity. Thus also *Tiberius*

(though with dissimulation) tooke *Nero* and *Drusus Germanicus* children, by the *Hands*, and recommended them to the care of the Senate in a dissembling Oration he made. Thus *Cyrus* taking

Hystaspes

Hystasp by the Right Hand, gave her unto his friend Gobrias, who having stretched out his Hand before, received her at his Hands. And this expression used when he gave his daughter Sarah to wife to young Tobit, an expression which delivered from Hand to Hand is one of the solemn rites of Matrimony to be used by the father of the Bride.

TO LEAD ONE BY THE HAND, is their expression who take care of the weaknesse and inability of others in matters of progressive motion, used most commonly to young children whom wee would teach and assist to goe with more ease and safety: of which manuduction Holy Writ affords many examples. Thus Agar Gen.21.13. by commandement of the Angel held her childe by the Hand, which allegorically signifies the workes of the Law, that is, the Law commandeth workes. Thus the Tribune tooke the Nephew of Saint Paul by the Hand. And to this may be referred that of the Prophet Ezekiel, Thus saith the Lord unto Cyrus, whose Right Hand I have holden. And to the signification of this gesture appertains that of the Prophet Isaiah, concerning the misery of Jerusalem, There is none to guide her among all the sonnes whom she hath brought forth: neither is there any that TAKE HER BY THE HAND, of all the sonnes that shee hath brought up. This sense of gesture hath that also of the Author to the Hebrewes: In the day when I TOOK THEM BY THE HAND, to lead them out of the land of Egypt. The like phrase of gesture occurs in divers other places of Scripture. But when this expression is used to

a female, and one of riper yeares, 'tis significant to present an efficacious and tender respect or serviceable affection. The aspiring affectation of women raised by Choppines to an artificiall elevation of stature, hath made this courtly garb of gesture more necessary and commodious to great Ladies, and hath preferr'd it to bee one of the eight parts of speech of a Gentleman-ushers Accidence.

Ovid.met. libvs. Hence *Ovid*, a man well versed in such obsequious expressions, makes *Jupiter* at his arrivall into Crete, LEAD EUROPA BY THE HAND

into the Cave of *Dilete*. This expression is sometimes used to the blinde; for the Hand as it speaks by signes unto the dumb, so in a more necessary garbe of speech it officiates the place of an eye, and speaking in the conducting dialect of a friendly assistance, supplyes the defect of an ocular direction. *Samson* when the Philistines had boared out his eyes, was beholden to the Lad that HELD HIM BY THE HAND, for the last achievement of his fatall strength. And in this sense the blind man and his leader are a kind of relatives.

Impatiens prode.
G. Itius
XLVII.

TO APPLY THE HAND PASSIONATELY UNTO THE HEAD, is a signe of anguish, sorrow, grieve, impatience, and lamentation, used also by those who accuse or justifie themselves. The recourse and offer of nature in this relieving expression of the Hand, makes good the Adage, *Eras. Adag. Ubi dolor, ibi digitus.* The Prophet *Jeremiah* prophesying against Judah, foretels that she should be brought to use this note or signe of lamentation. *¶ And Tamar deflowered by her brother Ammon, LAID HER HAND UPON HER HEAD,*

*2 Sam. 13.
19.*

as it were accusing or justifying her selfe, as *Lorinus*. And 'tis probable that the Shunamites childe when he cryed, My head, my head, made use of this dolorous expression of the Hand. *Thales* by a pretty Pageant put *Solon* into such a passion by making him beleieve his sonne was dead at Athens, that like a mad man he straight beganne to beat his head, like one impatient in affliction, and overcome with sorrow. The Head is the naturall hieroglyphique of health, and the Hand of relief and protection, as being the Champion of the Head. Hence in the straits of imminent perils, or dolorous calamity, they usually meet in a Committee of safety. Hence *Tiberius Gracchus* engaged in extreme danger, as it were justifying himselfe, and recommending his life and safety, which depended on his Head, to the people of Rome, LAYING HIS HAND UPON HIS HEAD, went forward to the Capitoll: which by the sinister interpretation of his enemies turned to his prejudice, they inferring that by this signe he craved the Diadem. Some such passage you shall finde in *Aristophanes*, where *Dicepolis* to *Aristoph.* this effect: *Et si non vera profatus fuero manus Acharnar; supra caput imposita, queq; universus approbet populus.*

TO RUB OR SCRATCH THE HEAD WITH THE HAND, is their naturall gesture who are in anguish or trouble of minde: for commonly when we are in doubt, and uncertaine what to doe, we musing SCRATCH OUR HEAD. Hence by a proverbiall translation from this gesture, *Caput fricare, seu digito scalpere*, is used *pro cogitare*, Eras. Adag. But why we should in earnest meditation so na-

Sollicite
cogito.
Gettus

XLVIII.

turally expresse our endeavour by this recourse of the Hand to the head, to scratch where it doth not itch ; is, may be, to rowze up our distracted intellect ; or else the *Hand*, which is the Engineere of invention, and wits true *Palladium*, having a naturall procacity to bee acquainted with their phansie, officiously offers it selfe to facilitate the dispatch of any affaires that perplex a faculty so neer ally'd unto it, the *Hand* in the collaterall line of Nature, being couzen germane to the Fancie.

Rudeo.
Gestus
XLIX.
Alex.
Aphr. l. 1.
Probl. 15.

THE RE COURSE OF THE HAND TO THE FACE in shame, is a naturall expression, as *Alexander Aphrodiseus* proves. For, shame being a passion that is loath to see or be seene, the bloud is sent up from the breast by nature, as a mask or veile to hide the labouring face, and the applying of the Hands upon the face is done in imitation of the modest act of Nature. Hence *Licentius* a Noble young man writing to *Austin* a learned and sweet Poem, very cunaingly alludes to this naturall expression.

Licentius. *Et mea Calliope quamvis te cominus altum
Horreat, & * vultus abscondat —*

This declaration of shame by the Hand, we finde *Marke Antony* to have used after the battaile of *Actium* fought betweene him and *Ostatius Caesar*. For he flying with a doting speed after *Cleopatra*, who was fled before, having overtaken her, and being pluckt up into her Gally ; at his first comming saw her not, but being ashamed and cast downe with his adverse fortune, went and sate downe alone in the prowe of the Ship, and said never a word, CLAPPING HIS HEAD

BETWEEN BOTH HIS HANDS. ¶ And this expression is not onely used in respect of our selves, but of others also; as daily experience and the actions of men doe declare. For when there were divers Oratours of Greece very fluent and elegant speakers, sent Ambassadours unto Philip, and Demosthenes had not spoken sufficiently for the honour of the Commonwealth, If there bee any credit to bee given to Aeschines his enemy, Aeschines putting it downe in one of his Orations : *Adje-
cit illo etiam maxime ridenda, quarum collegas ita pro Ti-
march.*

[pudebat] ut * faciem obtegerent. The same Aeschines in another Oration, where he describes the impudent audacity of a most notorious wicked man, who would speake openly in a publicke assembly of the Citizens naked; Such, saith hee, was the beastlinesse of that pertulant and drunken man, that wise men put their Hands before their eyes, blushing in the behalfe of the Commonwealth which used such Counsellours.

TO KISSE THE HAND, is their obsequious expression who would adore & give respect by the courtly solemnity of a salutation or benediction. The gracefull carriage of the Hand in this officious obedience to the will, while it moves to the chiefest orifice of the minde. Tertullian and others have acknowledged to have the handsome sense of a civill complement. To whom Lucian consents. Qui adorant (saith S. Demosch. Hierom) solent manum * deuotulari. And in the phrase of Plautus this is Adorare *naviter*. There is no expression of the Hand more frequent in the formalities of civill conversation, and he is a novice in the Court of Nature, who doth not

understand a *bafier de la main*: and he a clown in Humanity, who doth not speake to his betters in this respectfull language of the Hand.

Distant
amicum
revereor.
Gest.LI.

Tacit. hist.
lib. L.
Dion.
Othon.

TO BRING THE HAND TO OUR MOUTH, AND HAVING KISSED IT, TO THROW IT FROM us, is their expression who would present their service, love, and respect to any that are distant from them. A gesture I have often observed to have beeene used by many at publique shewes, to their friends, when their standings have beeene remote from them. *Tacitus* calls this * *Facere oscula*. *Dion** *Oscula per digitos mittere*. Otho who omitted no servile crowching for an Empire, after this manner threw his kisses abroad; and herein shew'd himselfe his crafts master, for hee had not often cast out this bait of courtesie, but the people bit at it, and swallowed this popular libation of the Hand. And when the Tide was once turn'd, the Senators contending and shoul-dering who should get first, defaced *Galbas* Image, extolled the Souldiers judgement, kissing *Otho's Hand*, and the lesse they meant it in heart, doing so much the more in outward appearance.

Conscien-
ter affir-
mo.
Gest. LII.

TO LAY THE HAND OPEN TO OUR HEART, using a kinde of bowing gesture, is a garb wherein we affirm a thing, swear or call God to witnessse a truth, and so we seem as if we would openly exhibit unto sense, the testimony of our conscience, or take a tacite oath, putting in security, that no mental reservation doth basely divorce our words and meaning, but that all is truth that we now protest unto. This expressi-
on hath been most observed in the ancient Gre-
cians,

cians, as *Chrysippus* saith, who from this naturall expession of the *Hand*, concludes the lodging of the soule to be about the heart. The Turkes at this day are observed most frequently to use this naturall forme of protesting, with whom the *Hand* spread upon the breast, is accounted equivalent to the most solemne oath, insomuch as whatsoever they speake or promise using this gesture, may be beleaved as ingeniously spoken, and the accomplishment of that promise to be presumed of. If we would see this forme of sincere assencion in practise, our owne Histories afford us many examples. For the forme that hath been and is used at this day in judiciary trialls & arraignments of Noble men who are tried by their Peers, is, that when the Lord Steward or Clarke of the Crowne, asketh the Peers whether the Noble man there arraigned be guilty or not, every one of them ceremoniously by his *Hand* to his breast, affirms upon his honor and conscience he is, or is not guilty, according as they find him. The particularizing of the examples I purposely omit, as unwilling to offend any Noble Personages who love not to heare of the tainted bloud of their Ancestours.

TO BEAT AND KNOCK THE HAND UP-
ON THE BREAST, is a naturall expression of
the *Hand*, used in sorrow, contrition, repentance,
shame, and in reprehending our selves, or when
any thing is irksome unto us, because the breast
is the cabin of the heart; and this naturall pro-
cacity of the *Hand* to this gesture, doth manifest
the heart to be the seat of affections. This nat-
rall ceremony is exemplified in sacred Writ; for
Poenitentia often-
do. Gest.LIII
this

Luke 18. 13. this was the penitentiall expression that the Publican used who went up to the Temple to pray. Thus also the people who were witnesses of our Saviours sufferings , and the wonders that followed thereupon , beholding the things that

Luke 23. 48. were done , smote their breasts and returned. This habit of the Hand is much practised by the zelots in the Roman superstition , as a penitentary expression most pathetrical , who are wont also mysteriously to mince this natural expression , and ceremoniously sometimes with two or three fingers only , lightly to strike upon their breast and mouth , a thing usuall with the ancients Ethniques of old. And in ancient times in testifying grieve & mourning , and at funerals , as a solemne kinde of behaviour , they used

Plutar. ad Apol. Tacit. Hist. this expression whom Plutarch calls σπινθυμη-
μενος. So in Cornelius Tacitus , Incendebat hac fletum , * pectus atq[ue] os manibus verberans. And the acute Epigrammatist describing the corporall adjuncts of sorrow and mournting :

Quod fronte Scilium nubila vides, Ruso,
Quod ambulator porticum terit serus ;
Lugubre quiddam quod tacit piger vultus ,
Quod pene terram tangit indecens nasus ;
Et * dextra pectus pulsat , & comam vellit ;
Non ille amici fata [luger.]

Nyssen in funere pulcherizæ. Gregory Nyssen when he would paint out as it were in apt colours of expression an unusual grieve of mind , and as it were a certaine heat of anger , he useth the phrase of this habit , * pectus manibus verberare . Touching the naturall intentions of the fist in this expression so customary and significant in sorrow and repentance , the Fathers very elegantly and declaratively deliver

deliver their opinions thus: We strike our breast with the *Hand*, as it were protesting against the sins included in that mansion, as *Cyprian*: Or as if we would drive those evill cogitations from our heart, as *Hierome*: Or to rouse up our heart, as *Therophtalit*: Or to appease the judge we take revenge upon our selves, as *Chrysostome*: Or to chastise our flesh wherewith we have offended God, as *Austin*.

Cyp. de

orat. Dom.

Hier. in

vit. Hillar.

Ordo Chrysost.

Hom. 41.

Aug. in

Psal. 146.

TO HOLD THE HANDS UPON THE LOINS, Dolorem sides or hip, is their exptession who inoto. feel some paine in those regions of the body, often seen in those which feel the pains of travell, and in those who are troubled with Hippocratian melancholy, and the Sciatica, or Hippogout. This demeanour of the Hand is very declarative in the first sense, as appeares in the Prophete of the Prophet *Jeremiab*, Demand, now Jer. 30. 6. and behold, if man travell with childe; wherefore doe I behold every man with HIS HANDS UPON HIS LOINES, as a woman with travell, and all faces turned into paleness; upon which place, they who are curious may consult with *Gibletius*.

THESMITING OF THE HAND UPON THE Indignation thigh, in the practise and conversation of common life, was ever frequent, and is so deeply imprinted in the maners of men, that you shall in vaine perswade a man angry and enraged with griefe, to contain his Hand from this passion. Seneca the Philosopher attributes this expression of the Hand to anger, where he saith, *Quid opus ferre ferire?* In griefe it is also significant, as they who

tione tis:

meo.

Gest. LV.

Ira cap. ul.

Sen. I. I. dc.

who are versed in *Homer* doe well know when they meet with those places wherein he describes his *Heroes* provoked to anger and dolour, whom he calls ἀνροὶ πλαγαιωμένοις. In the sacred oracles of the Prophets we have this expression noted & described; for that holy Prophet speaking of *Ephraim* lamenting, Surely after I was converted, I repented, and after that I was instructed, I smote upon my thigh, &c. which gesture in that Prophet hath the signification of repentance, with others of anger, dolour, and indignation. In the same sense it appears in the

Ezek. 21. Prophesie of the Prophet *Ezechiel*, Cry and howle, son of man; terrors by reason of the sword shall be upon my people; SMITE THERE-

Cicer. TUSC. 3. BORE UPON THY THIGH. Tully indeed ascribes it to mourning; *Feminum & capitis per-*

Xenoph. *L.7.de inst.* *russ* in *Xenophon* hearing of the death of *Abrada-*

Cyr. *smote his hand upon his thigh.*

Philo. Jud nished by *Cains* the Emperour, when he arrived in *Flac.* at the Island Andros most miserably howling in his calamity, *SMOTE HIS HANDS AND THIGHS.* *Fabius Dictator*, when his Generall

of the *Cavaliero Minutius* had almost cast away himselfe and his Army, at the fight thereof is said to have uttered his anger and dolour this way. And when *Pompey* had received letters from Rome advertising him what great matters the people had passed in his behalfe, some

Idem in say that at the receipt of them (in the presence of his familiar freinds and they that were about Pompey.

him

Plutarch
in the life
of *Fabius*.

him & rejoiced with him for congratulation) he knit his brows, and CLAPPED ON HIS THIGH, as though it grieved him to have such great offices and charge laid upon him, one in the neck of another; by this dissimulation cloaking his ambition. ¶ This gesture of the Hand is significant also in fear, admiration and amazement. Hence Plutarch relating the injuries that the Pirates whom Pompey vanquished did the Romans, laies, the greatest spite and mockery they used to the Romans was this; That when they had taken any of them, and that he cried he was a Citizen of Rome, and named his name, then they made as though they had been amazed and afraid of that they had done; for they CLAPPED THEIR HANDS ON THEIR THIGHS, and fell downe on their knees before them, praying him to forgive them.

Plutarch
in the life
of Pompey.

TO STRIKE ANOTHERS PALM, is the habit and expression of those who plight their troth, give a pledge of faith and fidelity, promise, offer truce, confirme a league, buy, sell, grant, covenant, bargaine, give or take handsell, engage themselves in suretiship, refer their controversies to an arbiter, put to compromise or chuse an umpier, engage themselves to be true and trusty, warrant and assure. That this gesture hath the sense and signification of faith and a solemnne promise, is apparent by the frequent intimations of the Roman Poets, who by this gesture doe often imply faith. Thus the Prince of Latine Poesie in this of *Dido*,

Data sive
promitto.

Gest. LVI

Virgil
Æneid.

— En dextra [sive] ḡ.

And in that of *Anchises*,

* Dat Idem.

Dat dextram, atq; animū prēsentis pignore firmat.
 Ovid Me- Ovid no way ignorant of any matter of manuall
 tamorph. expression, brings in Pandion taking his leave of
Tereus, and his daughter Philemon demanding
 this pledge and pawn of faith.

*Ut [fides pignus] * dextras utraq; popoffit.*
Inter seque dextras junxit.

Sene. in And that lofty Tragedian brings in *Licus* suing
 Herc. for marriage with *Megara*, saying,

*[Sociensis] animos, [fides hoc pignus] * capo
 contingit dextram.*

Martial Martial according to the acute way of Epi-
 Epigr. gramatists, taking a hint from the peculiar pro-
 perty of the right Hand in making promise,
 brings in *Cesar* in the whiske of one of his Epi-
 grams, answering two petitioners at once, by
 promising with both his Hands :

*Dum peteret pars hac myrinum pars illa triumphū
 [Promisit] pariter Cesar utraq; manu.*

Pliny Ifdor faith, this gesture is the witness of faith
 Nat. Hist. and trust. In faith, faith Pliny, we put forth our
 Right Hand, or when we make a faithfull pro-
 Diogenes. mise. The Cynique in his symbole advising men
 to adde benignity to their courtship, covertly
 alludes to the propriety of this free expression,

Give not unto thy friend a clinched Hand.

And the symbole of Pythagoras,

Doe not to every man extend thy Hand;
 wills us not promiscuously to prostitute this
 friendly token of expression. To which that of
 Lypsius may be referred, *Vis dextram [fidei] mei
 testem?] habes hic impressum, et si coram * ipsam
 dare & jungere mihi spes est cum aulam vestram
 video. When the Hyrcanians of Cyrus Army
 expostulated with him in regard he seemed to
 distrust*

distrust them. *Cyrus* in *Xenophon* is said to have answered him thus, *Cogito nobis omnibus [fidem] esse in animis nostris, atque in [nostris manibus].* This expression of the Hand the Greeks very elegantly note in the word *πειθω*. The Stoicks say faith is derived of the word *faceret* to doe, because all things that are faithfully promised, ought to be performed; most aptly therefore implied by the Hand the symbole of action. And faith is strengthened by this expression of REACHING OUT THE RIGHT HAND. How did *Cicero* condole the violation of promise made by this speaking parton of the Hand? *Dextra, quae fidei testes, esse solebant, perfidia sunt & sceleris violare.* Virgil for an expression of breach of promise symbolically useth the prevarication of this gesture, — *Fallere dextram.* And in this sense some take that of the Prophet *Isaiah*, Is there not a lie in my right Hand? And to this, that of the Psalmist may be referred, whose Right Hand is a Right Hand of falsehood, that is, as the glossie on our Bible's hath it, Though they STRIKE HANDS yet they keep not promise. *Caius Ligarius* used this expression of promising his aid, assistance and concurrence in any secret confederacy with *Brutus*, who when *Brutus* came to see him being sicke in his bed, and said unto him, O *Ligarius* in what a time art thou sicke? *Ligarius* rising up in his bed, and taking him by the Right Hand, said unto him, *Brutus*, if thou hast any great enterprise in Hand, worthy of thy self, I am whole. *Gobrias* in *Xenophon* praiseth the Right Hand of *Cyrus* for what it promised it performed. And the Danes, Swedes, and Norwegeans in whom the honest impressions of nature flow

Xenoph.
Cyr lib. 4.

Tul. in
Ant. Phi-
lip. II.

Ifa. 44. 20.

Psal. 144.

II.

Plutar. in
the life of

Brutus.

Brutus.

Xenoph.
Cyr.

from

from their *Hands* pure and unmixt without any *fuscus* of dissimulation or affectation of art, doe most faithfully retaine the naturall sincerity of this expression of faith, for of those Northerne Nations our learned *Barclay* gives this commendation. They breake no promises when their **HANDS ARE GIVEN.** Such Religious observers of their manuell faith were the ancient *Medes* and *Persians*. Hence *Plethon Genitus* * *manus porrectio maxima inter Persas censetur fiducia*. Wherefore *Cyrus* in *Xenophon* in an Oration he made unto the *Medes*, saith, *Hyrcanis quibus & [jusjurandum] & dextera dedi [fidem] servabo, & nunquam hoc deprehendar proddisse*. And *Xenophon* relating an agreement between the *Persian* and the *Grecian* Armies for a peaceable departure and safe conduct, having recited the Articles, saith, *Hac stringi, [jurejurando] sancta sunt, * dextre date vicissim*. A royall example of this declaration of the *Hand* we have in *Barris*, who after he was wounded by *Bessus* and the other conspirators, to the souldier of *Alexander* who found him sore wounded in his litter, but as yet alive, recommending in a speech he made of his master, touching his love and acknowledgement of courtesie, and that he dyed his debtor; in token whereof as a Kingly pledge of his faith, he gave the souldier **HIS RIGHT HAND** to carry unto *Alexander*, and these words being uttered, having STRETCHED OUT HIS HAND, hee gave up the ghost. *Florus Josephus* proves this expression of the *Hand* to have been in very great force and virtue among the Ancients. *Artabanus* (saith he) King of the Parthians, STRETCHING OUT HIS RIGHT HAND

Barclay
Icon. ani-
morum.
cap. 8.

Plethon
Genitus.
Rerum
Graec. l. 2.

Justin. lib.
11. and
Quintus
Curt.

Florus
Joseph.
l. 12. c. 12.

to ~~wish~~ the Jew, that his brother ~~Azazel~~ might have safe accesse unto him, which with the Bussalans about to assemble, is a most certaine argument of trust. For after the **RIGHT HAND OVEN**, with them it is neither lawfull to deceave or chaff, as fulfoltions and difference dealing. Wherefore when he was moved by the master of his House that he might kill ~~Jesus~~, he denied to permit that against a man who had committed himselfe to his **Faith** committied **GIVING THE RIGHT HAND**, with an oath. To this explication that passage alio of the Romane History may be referred, where ~~Marius~~ comes to the Remane Generall ~~Cratus~~, informing him that ~~hee~~ had beginne an enterpise of great consequence, for the accomplitishing and full perfecting whereof ~~hee~~ needed the **helping Hand of Cratus** his ment: namely, that he had perswaded all the Pretors and Gouvernours, who in that universall trouble of Italy had revolted to ~~Ambras~~, to returne into the league and friend-shipe of the Romanes, by many arguments I have used to them. This and thus were my words unto them, and indeed but thy wodds: Marry they had never heare ~~Cratus~~ himselfe speake, and heare the same from his owne mouth: they would more gladly talke with him in person, and **TAKEN HOLD OF HIS RIGHT HAND**, which as the assured paxton of his faytfull promise he carryeth awaies with him wherelover he goeth, and they desire no more. This may bee further illustrated by another passage of *Louis*, where ~~Syphax~~ King of Numidia having contracted a new alliance with the Africans; by marrying ~~Sophonisba~~ the daughter of ~~Asfarbas~~, allured by the faire

Livie I. 59

Livie I. 39

words of his new Spouse, sent into Sicily to *Scipio* to advise him not to passe over into Africke, nor rely upon any confidence of him, or build uppon his former promises. *Scipio* in his Letters which he dispatched by the same Ambassadors, requested him earnestly to be advised, and bethink himselfe that he breake not the rights either of friendship or hospitable league with him ; or the league and society entred with the people of Rome : nor violate Justice and faithfull promise made BY GIVING RIGHT HANDS : nor yet beguile and abuse the gods, the Witnesses and Judges of all covenants and agreements made. *Quidam* faith, the surety of Peace is given with the Hand. And indeed all leagues, truces, and compacts are confirmed by this gesture of the Hand. Thus the league Trium-virat betwene *Antonius*, *Lepidus* and *Cesar* was established at Confluenta, betwene Perusia and Bononia, they JOYNE HANDS, and their armies embrace. Which league they symbolically expressed by three Right Hands embracing each other, with this Motto, *Satus genesis humanus* : a strange Impresse to gull the world with and to cloake their ambitious confederacy. The King of Persia commanded his Ambassadors to make this expression in his name. And in the same manner the ancient Emperours and Kings of Germany were wont to send their great men to conclude a peace, and determine affaires, when they could not goe themselves. *Apollophanes Cyzicenus*, who had in former times beeene bound to *Pharnabazus* by the lawes of Hospitality, and was a guest at that time with *Agestans*, promised him to bring *Pharnabazus* to a party for confirmation of a Peace,

Dorlears
upon Ta-
cet.

Camer.
hist.med.

Xenoph.
Per.Graec
lib.4.

peace, which *Agathias* hearing of, consented
to be having received faithfull promise of safe
conduct, and THE RIGHT HAND BEING GI-
VEN, brought *Pharnabazus* into the appointed
place, where having saluted one another, *Phar-
nabazus* first of all PUT FORTH HIS RIGHT
HAND, to which *Agathias* also TOYN'D HIS. Of
this language of assurance expressed by the GIV-
EN HAND, there called *Dexia's security*. The
Bookes of the Macchabees are very pregnant.
Thus when the 3. thousand Soldiers that *Jonah-
than* had sent to *Demetrius* to Antiochia at his Macch.
requelt, (when the Citizens saw that the Jewes
had gotten the upper Hand, and they were disap-
pointed of their purpose of slaying their King)
made their supplication unto the King, say-
ing, GIVE US THE RIGHT HAND [or grant us
peace.] Thus they of Gaza made supplication
unto *Jonathan*, and he GAVE THEM THE RIGHT Macch.
HAND [or made peace with them.] When *Si-
mon* had besieged Beth-sura, and fought against it a long season, and shut it up; at last they de-
sired RIGHT HANDS TO BE GIVEN THEM,
to whom GIVING THE RIGHT HAND, &c.
[that is, they desired peace, which he granted.] For so the
When *Simon* had besieged Gaza, the people of Glosse of
that City cried with a loud voice, beseeching *Si-
mon* TO GIVE THEM RIGHT HANDS, [that is, expound
to grant them peace.] So they in the Castle at ces.
Jerusalem besought *Simon* that he would TO YNE Macch.
RIGHT HANDS, which he gave them [or make 13.50.
peace with them, which he did.] Thus *Andro-
minus* comming to *Olius* who had fled to the San- 13.34.
ctuary at Daphne, hard by Antiochia, counselled
him craftily, GIVING HIM HIS RIGHT HAND

with an oath, by that faire shew of peace per-
suaded him to come out; whom, incontinently
without any regard of rightcounesse, he slew ac-
cording to Menelaus intimation. So the Nor-
madae of Arabia being overcome, besought ^{THE}
~~THE~~ ^{RIGHT} HAND TO BE GIVEN THEM;
which Judas giving them, thereupon they shewed
HANDS, and so departed to their Tents. And thus,
2 Maccab. 12.11.

2 Maccab. 13.22. *Aniochus Epiphanes* communed with the men in
Beth-sura, and GAVE AND TOOK THE RIGHT
HAND, [or tooke truce with them.] ¶ The
Gen.42. speech of *Roshen* to his father *Jacob* about *Bens*,
37. musing delivering into his Hands, hath reference to
this signification of trust. And that speech of *Iu-
da* unto his Father about the same busines, I will
Gen.43.9 be inrety for him, of my Hand shalt thou require
him. ¶ In the sense of fidelity all the Princes &
1 Chron. men of power, and all the sons of *David* & *AHA*,
29.24. ^{THE} HAND unto King *Solomon*. And the Pro-
Ezek. 17.phet *Ezekiel* emphatically declaring the perjury,
18. and infidelity of the King of Jerusalem, who had
broken the oath made with the King of Babel,
which he had confirmed, by GIVING HIS HAND,
denganceth these punishments: That he should
dye in the midst of Babel, in the place of the
King that had made him King, whose oath he
had despised, and whose covenant made with
him he brake: Neither should *Pharaoh* King of
Egypt in whom he trusted deliver him. For he
hath despised the Oath, and broken the Covenant,
Y. A. T. L. O. E, HE HAD GIVEN HIS HAND!
And verily all Nations have ever had a natu-
rall respect unto the mystery of Faith, which
hath her firme existence in the Hand, and have
so esteemed the Right Hand, they thought the touch

touch thereof to be the most lively, significant
and expresse parke or pledge of faithfullnesse:
whence all compacts, leagues, Grants, combina-
tions, truces, provisos, bargaines, covenants,
and entercourses whatsoever, are held to be in-
violably ratified, and to stand in full power, force,
and virtue by the feare of the infuring Hand.
For when we GIVE OUR HAND, we doe seal
as it were an obligation or reall contract, by
which presents we deeply ingage our selves to
a punctuall accomplishment of that which our
Hand had protested to; the Hand being bound as
a surety that our deeds shall bee forth-comming,
and be found answerable to our words: for who-
soever forfeits the Recognizance of his Hand,
he breaks the most sacred and strongest band of
of Truth; and by falsifying his manuell faith
proves a kinde of Renegado to himselfe. *Celius*
Rhodopinus thinkes there is some Pythagoricall
mystery in this authentick guise of the Hand in
warrantizing faythfull dealings, and that the ge-
niture flowes from a secret and religious rever-
ence to that comprehensive number *Ten*, for
while each Hand doth extend five fingers which
move to the comprehension of each other, they
premit a resemblance of the *Decades* mystery,
since meeting in their formall close they seem to
greet one another in that number. *Callymachus*
and *Varro* endeavour to render another reason,
drawne from the naturall authority and com-
mand that consists in the virtue of the *Right*
Hand. And verily Faith consists wholly in the
Right Hand, and the left hath no obligatory
force or virtue in it. For to give the left hand,
or to take anothers given *Right Hand* with the

Cael.Rho.
var.leg.*Callymac.*
& *Varro*.

left, is not binding in point of naturall Faith. And therefore when *Josippus Gorio* the Jew, desired a Roman Souldier to give him his Right Hand in signe of Faith, he gave him his left, and drawing his sword with his Right Hand, slew him; and yet he cannot properly be said to have falsified his promise, since he gave him but his left hand, whose touch hath no assurance, but was ever held deceitfull and ominous. Therefore the oath of Faith in all adjurations was taken and required by the Right Hand. Hence *Plautus*,

Plantus capiv. *Hec per dextram tuam, dextro te retinente manu, obsecro, infidelior mibi ne sis quam ego sum tibi.*

To which may be referred that adjuration of *Cicero*, *per dextram ipsam quam hospes hospiti portasti*. For the Ancients were wont by this gesture of faith to put their last will and commandement into the obliged Hand of their heirs, or executors. To which intent *Masiniſſalent* to

Manilius Proconsull of Africa, requesting him to send unto him, then at the point of death, *Scipio Aemilianus* who then served under his command as a Souldier, supposing his death to prove more happy, if he dyed embracing his Right Hand, and adjured him thereby, to performe his last wil and testament. *Tarquinius Priscus* sent for *Servius* to this purpose. Thus the friends of *Germanicus* touching his Right Hand swore to revenge his death. And *Micipsa* King of Numidia after he had adopted *Jugurth*, upon his death-bed used these words unto him, I adjure thee by this

Right Hand [which he held] and by the allegiance thou owest to thy Country, that thou estrange not thy love and service from these thy kinsmen whom by favour and adoption I have created

Dorleans
upon Ta-
citus.

Cicero
pro Deje-
tato Gal.
Reg.

Valer.
Max. l. 5.

*Liv. De
cad. i.*

*Tacit. Ar-
pal. 5.*

*Salust. de
bello Ju-
gurth.*

created thy brethren. To this, Virgil alluding to Virg. Aeneid. 7.

Fata per Aenee iuro dextramq; potenter.

Tibullus alludes to this gesture,

Te teneam moriens deficiente manu.

Tib. Eleg.

The wilde Irish doe ordinarily use to sweare by this seat of faith and minister of virtue, the Right Hand, who at every third word are wont to lash out an oath, and among the rest, these, By my Cambden God fathers Hand, by my goffips Hand, or by thy in Britan. Hand, and for the performance of promise, and that a man may beleive them, these are of greatest weight to binde them: If one sweare by the Hand of an Earle, or of his owne Lord, or some mighty person, for if he be forsworne and convicted of perjury, the said mighty man will wring from him perforce a great summe of money, and a number of cowes, as if by that perjury the greatest abuse and injury that might be, were offered to his name. And the Hebridian Scots H. & Boet and Mountainiers in their contracts sweare by lib. 2 ex the Hand of their Captaine, an ordinance observed among them ever since Evenus the first King that exacted the oath of Faith at their Hands. q But the indissoluble foder and inviolable bond of society, which old sincerity instructed by reason in the tacit force thereof thought the great oath and the strongest hold the Re-publick hath to keep the honour of her estate is Faith, then which there was never any thing held to be of greater credit or antiquity. Hence Xenophon hath Βασιλεὺς μυνεὶ δέξια, id est, publicans fidem. And Numa by his dedication of the Hand to Faith, and commanding the Flamins to execute their functions with their Hands covered, L. lib. 1. P. in. 2. Plut.

and wrapped close to their fingers ends, gave a notable testimony that he held Faith for holy and sacred after touching of the Right Hand, that it ought be kept and preserved, and that her seat was sacred and consecrated even upon the Right Hands, and therefore that it ought by no meanes to be violated: wherefore in particular contracts among the Romans there was not any oath more religious and holy then the oath of Faith, a point of naturall doctrine that Numa did but enforce with his rituall additions. But the authority, reputation, consequence and dignitie of the Publicke Faith was had in such singular estimation, that men held their money no ^{Eamer.} Hist. med where so safe as in the Hands of the Publicke State. Hence it is that we may see many ancient coines with two Hands joyned together, with Pier. hier. lib. 35. this inscription of Faith Kept; *Fides Romanorum*, sometimes *Fides legionum*. And hence also it was that the Romans were wont to contrive the statuies of those Princes that had deserved well of the Common-wealth, that by a Right Hand extended out they signified their Faith unto the same. Truly had reference to this State-oath, when he said, I gave Publicke Faith upon the promise of the Senators, that is to say, he offered forth his Right Hand, as a pledge thereof; and it is fit this naturall ceremony of an oath should be reverenced in the Hand, the chiefest seat of Fidelity, since it is the honest foundation of all right and equity. ¶ Nothing so ordinary in the common affaires of life as STRIKING HANDS, whether it be for confirmation of our bargaines, grants or covenants in the behalfe of our selves, or in undertaking by way of promise and

and friendship for others whereof the Hand assur-
surely is still engaged. And indeed the whole
trade of the universe is driven by this driving
stroke of the Hand : he that shall (as I have somet-
times done) walke upon the Royall Exchange
among Merchants, micerly to observe their re-
treasures of buying and selling, shall soone be
saifid in the naturall force of this expression.
But he that would set the vigour of this gesture
in *parisagulations*, must repair to the Horse
Cirque, or Sheep-Pens in Smith-field, where
these crafty Olympique Merchants who need
the Hand of no Broker to speed the course of
their affaires, will take you for no chapman, un-
lesse you strike them good hucke, and smite them
earnest in the palme. And I have sometimes in
confort with my friend had good sport to bid
him to obserue the pure and naturall efforts of
these men in the heat of their dealings, and have
suffered my selfe to bee a little finitish with the
Hand of deceit, to gaine the curiositie of an ex-
periment, a kinde of solace, pleasing to Philoso-
phicall complexions, and such who hunt after
the subtilties of Nature : wherein though I can-
not brag of my bargain, yet I can afford my Reader
a good penniworth. Their cunning manu-
gaging of the Hand in time and tone, I have some-
times call'd the Horse-Rhetorique of Smithfield,
which by calculation I have found to differ from
the Fish-Dialect of Billingsgate, in the mea-
chord of motion, and peaceableness of action.
And he that shall undertake to out-write Mar-
ham, and like Hoces Rivers to discover the subtil-
ties of his own profession, wil not set forth the art
of Horse-courfing well, if he omit the rule of buy-
ing

ing and selling by this insurance and policy of the Hand.

¶ But as concerning that perillous striking of the Hand for others, Salomon who was well versed in the subtle notions of manuall utterance, acknowledging the signification there of in suretisheip, discommends the inconvenient and obli-

Prov. 6.1. gatory force of this expression: My sonne, if thou be surety for thy friend, if thou hast stricken thy Hand with a stranger, thou art snared, &c. And

Prov. 22.6 in another place: Be not thou of those that strike Hands, or of them that are sureties for debts. And the Wiseman striking again with the same Hand of reprehension: A man void of understanding striketh Hands and becommeth surety in the presence of his friend. Wherein he checkes the indiscreet forwardnesse of some men in these kinde of undertakings, who offer themselves before the favour is required at their Hands, and at the very sight of and presence of his friend, without consideration or looking into the businesse, thrusts his Hands into the bond of suretisheip. And such a man is here describ'd to bee a man wanting a heart, and surely it were well if such a one were

without a Hand also: for since hee hath not understanding in his heart to keep him from hurt, it were good he had no power in his Hand to doe himselfe hurt: especially if he be such a foole, as having stricken anothers Hand, and made himselfe a surety, he striketh his owne Hands as applauding himselfe for it, which may be the sense of this place. Surely such a foole may quickly wring his Hands together in sorrow, who before did clap his Hands in joy, and may strike himselfe in anger with the same Hand wherewith in

Dr. Jerm.
mins pa-
raphr. ob-
servat. on
the Prov.

the

the foolish kindness of suretishe he strucke the Hand of another. For he that hath strucken his Hand to be surety for his friend, had beeene better that his friend had strucke him with a harder blow, when by striking his *Hand* he hath brought him under the *Hand* of another, and *lebendis hand* in the world. *Salazar* commenting upon these places of the Proverbs, renders this expression of *Salaz.* the *Hand*, according to *Expositors*: *Variously*, sometimes 'tis *Manum defigere, volam parciere*, in *Prov.* *fidei iubentibus pro debitis manum popigere, in fidei iussionibus stipulata manus fidei iubens*. And he calls it sometimes *Sonum securitatis vel assecuratiois*, scil. eum sonum quem in stipulationis, & fidei iussionie, seu assecuratiois pacto manus manus conserua, & illis a dolore soleret. Job also, eloquent in affliction, Job 17. 3, in his appeale from men to God, acknowledgeth the obligatory sense of this expression of the *Hand*, Lay downe now, put me in a surety with thee; who is hee that will STRIKE HANDS with me? By *Tully* this solemne bond or obligation of the *Hand* is called *Nexus*: *Attici, te Tul. ad esse scribis mancipio, & nexus: meum autem usus & fructus*. And in another place: *Non enim ita dicunt eos esse servos, ut sunt mancipia, quae sunt Dominorum facta nexus aut aliquo iure civili*. Hence in the Lawes of the twelve Tables we finde these words, *Ut quares mancipii essent, quiesce venderes, nexus faceres*. To which may bee annexed that which *Valerius Maximus* reports of *Titus Veturius*, who as his words are, *Propter domesticam Max 16. ruinam & grave ac alienum C. Plotio Nexus sedare admodum adolescentulus coactus est*. This expression by gesture, by reason of the signification it hath in Nature, was not onely used in Testaments,

Instrument, in which the Heyre wher taken by the Hand, then he might passe into the family of the Testator, and in the buying of servants, but also in all obligatory bargaines and pledges; as *Hortomus* informes us: and indeed in buying and selling this *Nexus* was commonly used; as when he that sold a commodity did undertake for the thing sold, and did oblige himselfe to make good whatsoever there lacked of the weight or tyme of the commodity bought, as the same *Hortomus* witnesseth, which is as much as to undertake to be ~~surety~~ for the thing it selfe, for suretishe is a species of bargaining. And according to *Varron* a freed man, which he had entangled himselfe to servitudo for money borrowed, until hee had paid it hee

Cleps. do. was called *Nexus*, à nectore, vel nexum quasi non
alioz. *Glossa Alexandrina* calls this Law-ex-
Strom. l. 5. pretation *Carpissimum*, because that he who did ob-
lige himselfe unto another, or offered his faith,
gave his wreathe, to wit, the joynt whereby the
Hand is joyned to the wreathe, to be apprehended
and wrang, to signifie that he was held oblig'd;
eschewing having a little chang'd the most naturall
forme, without impeachment of signification.

¶ That this gesture is significant to licence, war-
rant, and assur'e, is not difficult to prove. For thus
Ariobarzanes King of Persia by giving his Right
Hand to *Mithridates* the brother of *Ariobarzanes*,
promising to kill *Daramis*, gave him licence, and
an open warrant, with pardon of punishment to
doe what he would in that businesse. And Saint
Pau when he would warrant and assur'e the Ga-
latians, Corinthians, Colossians, and Thessalonians,
to whom he writ, that those Epistles were
his, his salutations in the close intimate that they
were

Probus in
Ditam.

Sclater on
the Gal.

were written with his owne Hand. ¶ This gesture is also significantly used, when we shal be an Umpire and to arbitration, and compromise, as to which that of Job may be referred: Neither is there any dayes-man betwixt us that might lay his Hand upon us both. To which ^{Job 9.33.} comparison of gesture, than also of the Apostle Saint Paul ^{Galat. 3.} saith: Pintus de Chr. crucis: ^{10.} The Law was given by Angels in ^{Heb. 8.6.} the hand of a Mediator as if that Law of the Old Testament about keeping whereof the people of Israel had coynchanted with God, had (as by the mediation of Moses) come to that people by mediation of the Angel of the Testament or Mediator of a better Testament; to witness a better Law established between God and Man, when Mediator of the new Covenant mediating betwixt both the parties, and stretching out his armes in his suffering, had laid his solemn seal UPON THEM TO CONFIRME a more lasting league and covenant.

TO SHAKE THE GIVEN HAND is an emblem of Reconciliation, usuall in friendship, peacefull to be, but ^{lio.} nevylace, salutation, entertainment, and ^{Gestus} bidding farewell; recognition, congratulation, ^{LVII.} giving thanks, benediction, and well-wishing. This looking declaration of the Hand, the Greeks express in the word *σένειν*. An expression wherewithal betwixt those who desire to incorporate, to grow intreble, and make a perfect joint. The most happy point of amity, a naturaliforme yet rich in signification, since they who thus possesse conueniencie of gods while they intollingly remise all wrongs to their hands signifie

so that they are both content that their works
shall be common; by this gesture speaking plainly,
as if they in effect should say, What damage
happens unto thee, I shall esteeme as my owne
little; and thy emolument and profit I shall en-
tertaine as mine owne; and thou shall finde me
ready prouid with a constant and willing minde,
both to yield to thee a share of my welfare, and te-
thidally to bear a part of thy calamity. For,
all this is the more significantly implied by this
gesture, in regard, that works are the words of
love; and the *Hand* is the Tongue of hearty god-
will. The minde of man naturally desirous by
some symbole or sententious gesture to utter and
disclose her selfe in the affections of love, doth
manifestly set forth her disposition by this courtly
declaration of the *Hand*; a naturall complement
wherewith she commonly sweetens her affectionate
respect to others. And this naturall ex-
pression seems to result from the sympathy be-
tween the will and the *Hand*: for, the will affec-
tionately inclined and moved to stretch forth
herselfe, the *Hand*, that is moved by the same
spirit, willing to goe out and set a glosse upon
the inward motion, casts it selfe into a forme ex-
tending to a semblance of the inward appetite;
neither is the *Hand* at any time found too short
for such an expression if the will be disposed to
cooperate with it. For, nature who hath inge-
niously thought on many conveniences of ex-
pression for the use and benefit of common life,
among others, seems to have ordained the *Hand*
to be the generall instrument of the minde; and
endued it with a courteous appetite of closing
with another. Therefore when the minde would

would disclose the virtue, strength, and forcible operation of her labour and godly will, out of the abundance of her love she puts both the Hands, and in that as it were the heart it self, with affectionate love; and receives them againe by a naturall bill of exchange in the Hand of another, which verily is a signe of mutuall agreement, and of a perfect conjunction; for which cause *Pindarus*, a Poet of an aspiring wit, placed the heart ^{Pindarus} and Hand as relatives under one and the same parallel. To the naturall sense of this gesture appertains divers passages of *Tacitus*: The *Liber Tactilis*, goes (saith he) according to their accustomed maner had sent gifts to the Legions right Hands, in token of mutuall love and hospitality. The Centurion *Sisenna* carried in the name of the Syrian Army to the Souldiers of his guard right Hands in token of concord. And Ambassadors came from *Arthaeus* King of the Parthians, calling to minde their friendship and alliance with the Romans, and desiring to receive Right Hands. To bring this important gesture of the *Habitu* in friendship a little nearer to the authentickes ^{and T. 5. I} light of sacred History. So *Jahmoto Jonadob* King ^{10. 15.} when he asked him whether his heart were right, give me thine Hand. So *James* and *Cephas* ^{Gal. 2. 9.} and *John* gave to *Barnabas* the Right Hand of fellowship, that is, they gave him their Hands in token of agreement in matters of doctrine. ¶ That this gesture is significane in Salutation, bidding welcome and entertainment, is apparent by many testimonies of the Ancients. *Virgil* in the first place witnesseth the same, complaining to his mother, thus ^{to guid vñtrue and} *Cur dexter in jungere doxi ram* ^{and} ^{Virg. AE.} ^{held. 8. 2. 1} *Non*

Idem.

old *Nostri* ~~ring~~ will carry a cloth bisew
And in another place *Tiomedes* speaking to
Julius concerning his affection to *Achilles* says
~~With your friends and brothers and in his~~
~~Camp~~ *Imperium* ~~in~~ *domine obsequenter deorum*

Moral. I. *Horac. l. 1.* *Satyr. 9.* Hence also commanding himself alone to *Illi* *Ille*
breathing with a divine *Domine tu meus* id w
- *Imperium* *deorum quid ageret affinis returno* *ad*

Imperium *To this sign of salvation and entertainment*
Pier. Hie- *apparitions that medall, while inscription is*
rolyph. *Emptius ad Achilleum*, whence you may see the
lrb. 35. *Emperor himself joining his right Hand with*
the left of Jupiter sitting, with this inscription
placed under the base, *ADIELETO SICAVUS*.

Sir Rich. *Bakers* *Will read of Ringers the sebds who have used this*
Chron. in *expression of welcom to his Nobles when they*
the life of *arrived at Westminster* *Marichaus delivered*
Rich. 2. *this gesture as a certaine sacrement to his disciples*,
that when they met one another, they shoulde
salute by joining hands, by which signe they
declared that they were delivred out of dark
nesse, as *Epiphanius* reporteth. And there is no
l. 3. *Tom.* expression of late more frequent in the enteru
3. *Con-* *ances of common life then this. This* *Abrah*
haz. *de* *in* *Xenoph.* *comes to Cyrus*, and taking
Cyr. 2. 5. *him by the Right Hand*, makes use of this great
full expression: and both *Xenophon*, and all other
Authors are full of such loving occurrences of
the Hand, and mutual declarations of hospitable
love. Thus *Palan* in *Virgil* entertaining *Ueneas*,
and bidding him welcome: *in auctoribus proposito*

*Virgil**Abecid. 8. V**Tacit. 1. 5.*

Nostris succedit penitus hujes *in auctoribus proposito*
acceptus manu destraq amplexus incepit *in auctoribus proposito*
Thus *Tiridates* King of Armenia comming to
Corbulo, lighted first from his horse, and *Corbulo*
did

did the like immediately, and both of them on foot joyned Right Hands. And when Cicero had fled out of Rome for feare of Antonius, who after the death of *Julius Cesar* began to looke a lost, and became fearfull to all men, as though he meant to make him selfe King: But afterwards condemning his dastardly feare, returned to Rome, there came such a number of people out to meet him, that he could doe nothing but take them by the Hands and embrace them: who to honour him came to meet him at the gate of the City, as also by the way to bring him to his house. This symbolical expression of the Hand had a practicall signification among the Ancients, when the Hand given did assure the inviolable observation of all the lawes of hospitality, which may receive some illustration from the noble practice of *Pacuvius Calavins*, who when Liv. I. 23. he had invited *Annibal* to supper, and *Perella* his onely sonne after supper had told his father that he had now an opportunity to reconcile himselfe unto the Romanes, to let him seale it with the blood of *Annibal*; His father dehorting and conjuring him from the violation of the lawes of hospitality & breach of covenant: There are not many houres past since that we sware by all the gods and holy hollowes in heaven, and by I. 24. **H****A****N****D** **I****N** **H****A****N****D** made faithfull promise and obliged our selves to communicate together with him, & so to eat at the holy Table of sacred Viands, &c. And when King *Syphax* was brought into the *Praetoriam* or Generals pavilion, and there presented unto *Scipio*, *Scipio* was much moved in minde to consider the state and fortune of the man, compared now to his present con-

Plutarch
in the life
of Cicero;

dition [which more wrought upon him]. when he remembred withall and called to minde, the hospitable entertainment, the GIVING INTER-CHANGEABLY OF THE RIGHT HAND, and the covenant betweene them, made both in publique and private. Our Ancestors also had this expression of Hospitable love in a reall respect, when they knew no greater terme of reproach, then to call a man unhospitable. This expression of the Hand continues in force and estimation, and beares such sway among all Nations (especially those that are Northward) that he seemes to be disarmed of all humanity, and to want the affability of expression, who doth (when there is occasion for it) omit this benevolent institution of the Hand. But concerning this familiar and naturall intimation of the Hand in point of salutation, the ancient Sages and men of soundest judgement, have made a quare whether the familiar contact bee so comely and laudable in the Hand of a prudent and religious man. Among the wise Masters, those who were given to pleasure, as *Socrates*, *Plato*, and others, willingly admit of this embracing of the Hand, as an allurement to uncleane desire. But those that affected gravity, disallowed the promiscuous use thereof. Verily the Pythagoreans did give the Right Hand to none but men of their owne Sect, no not so much as to any of the same family, unlesse to their Parents, as *Iamblicus* notes. And it appears by the most ancient observations of elder times, that holy men for the most part used in their salutations only to put forth the Hand; since so, the singular benevolence of a friendly minde may be expressed without any impeachment to their

vol. I.

Cresollius
Mystag.

Iamblicus

their virtue and gravity. *Melerius* of Antioch, a man endued with an incredible easinesse and sweetnesse of manners, and most deare to all good men, is said only to have put forth his affable and gracious Right Hand in salutations, to shew the force of his love and affection towards others, wherein he observed the lawes of common humanity, and a courteous disposition, without any detriment to religious modesty. And at this day religious men in forreigne parts most commonly abstaine from embracing the Hands of others, without incurring the censure of incivility, and want of grace in behaviour, as taking the shaking of Hands in this sense, to be too blunt an expression for a Hand accustomed to matters of decorum, and the sacred tokens of divine reverence. ¶ In signe of congratulation on the Huntsmen at the fall of the Boore slaine by *Meleager* with cheerfull shouts unfolding their joyes shake his victorious Hands, as *Ovid* elegantly feignes according to the naturall property of the Hand on such occasions. ¶ Nothing more ordinary then shaking of Hands in valediction and taking leave of our friends, and bidding them farewell; of which Poets and Historians are not silent. *Ovid* brings in *Cadmus* at his transformation, speaking to his wife *Hermione* to use this loving gesture of valediction, and to shake Hands with him while he yet had a Hand to shake. Thus *Calanus* the Indian Philosopher *Plutarch* about to sacrifice himselfe alive at the tombe of ^{in the life} *Cyrus*, before he went up upon the funerall pile, he bad all the Macedonians that were there fare well, and ~~SHOOKE THEM BY THE HANDS.~~^{of Alex.} And *Tetutias* when *Hierax* Admirall of the ^{the Grecs.} *Lac*

cedemonians came in the interim that he was rescuing the Aeginetes besieged by the Athenians, and tooke his ships from him; yet he went home very happy, for when about to depart he tooke ship, there was not a souldier but shooke him by the hand, and with other kinde expressions wishing all happiness unto him.

¶ That this gesture is significant in reconciliation is most manifest by our common practise and use thereof in the sence of that intention. Thus *Minutius* and *Fabius Maximus* Dictator gave their hands one to another at the time of their reconciliation.

Liv. 22. And when *Onatius Aurelius*, a Knight of Rome had told the people what a vision he had seen in his dream, that *Jupiter* had appeared to him that night, and willed him to tell them openly, that they should not put *Pompey* and *Crassus* out of their office, before they were reconciled together; he had no sooner spoken the words, but the people commanded them to bee friends. *Pompey* sat still, and said never a word unto it. But *Crassus* rose, and took *POMPEY*

Plutarch in the life of Crassus by the hand, and turning him to the people, told them aloud, My Lords of Rome, I doe nothing unworthy of my selfe to seek *Pompeyes* friendship and favour first, since you your selves have called him the Great before he had any haire upon his face, and that you gave him the honour of triumph, before he was a Senator.

Injurias
remitto.
Cetos
LVIII.

TO PRESS HARD AND WRING ANOTHERS HAND, is a naturall intimation of love, duty, reverence, supplication, peace, and of forgibenesse of all injuries. Hence Physitians the subtle and diligent observers of nature, thinke

thinkē that there is in the *Hand* a certaine secret
and hidden vertue, and a convenient force or
philtre to procure affection. Wherefore *Themistius*,
he who coupled eloquence with the gra-
vity of Philosophy, where he disputes of reconcil-
iation and knitting together of hearts in the *Orat. 3.*
common bond of friendship, he would have the
Hands of othersto be laid hold on, and wrang
with the fingers; for that, faith he, the *Hands* put
forth a sting or goad, and are many times a con-
venient spur to future amity. Hereupon beauties
pale vassalls led by the forcible instinct of
their passion, in preferring their amorous ins-
pirations, doe much use this speaking touch of
the *Hand*, a piece of covert courtship whereby
they seem to strive to imprint upon their mis-
trisses *Hand* a tacit hint of their affection, sug-
gested in this pressing flattery of the *Hand*; for lo-
vers, I know not by what amorous instinct, next
to the face, direct their passionate respects to the
Hand of those they love; to this part they most
usually accommodate their significant expressi-
ons; this they devoutly wring and embrace,
and by the discoursing compressions thereof, inti-
mate and suggest the eagernessse of desire, and
their inexplicable apprehensions of joy & griefe.
Hence the great Master in the Art of love, un-
derstanding the naturall force of this tacit confe-
rence and humble supplication, brings in *Jason*
exhibiting his request to *Medea* softly wringing
her fair *Hand*:

Ovid. Me-
tamor. l. 7.

Ut vero cepitq; loqui dextramq; prehendit;

Hospes, & auxilium submissa voce rogavit.

But this Chirothriplia, or griping another's
Hand, was never held a safe or warrantable ex-

pression in the Hand of any man, taken for the most part for a wanton essay or fly profe of a tractable disposition, and a lascivious prologue and insinuation of lust. I willingly heare (faith.

Cresol, in *Cresolius*) *Gregory Nyffen*, whose voyce and admonitions I prefer before all the learned Schoolemen in the world. *Solent manus ipso contactu valida anime robur effaminare*, a profe and experiment of whose observation may be understood out of a certaine short narration of *Philostratus*.

Philoftra. There were in the stately Seraglio of the King of Persia many of the Kings concubines of excellent beauty, who for their rare perfection of parts, and outward endowments of nature might well have stood in competition for the golden ball of Paris, upon one of which when a certain Eunuch had more curiously cast his eyes, he began to be tickled with desire, and so netted with the itch of concupiscence, that he placed all his felicity in enjoying of her; wherefore he made frequent visits, carried himselfe very obsequiously unto her, sprinkled his discourse with amorous and alluring words (and which he thought would most of all availe to set forward his designe, and to stir up and quicken the flame of affection) he WRUNG HER HAND, which when the over-seer of the Eunuchs perceived, he commanded him, especially, in no wise to touch the neck or Hand of the woman; good counsell; which when he refused to follow; he fell into that foule action, which proved fatall unto him.

This gesture as it is a token of duty and reverentiall love, Coriolanus used towards his mother Volumnia, when overcome by her earnest persuasions to withdraw his Army from Rome, he cried

*Plutarch
in the life
of Corio-
lanus.*

cried out, Oh mother I what have you done to me? for HOLDING HER HARD BY THE RIGHT HAND, Oh mother I said he, you have wonne a happy victory for your Countrey, but mortall and unhappy for your sonne; for I see my selfe vanquished by you alone. ¶ This WRINGING OF ANOTHERS HAND, doth sometimes naturally imply peace, and a loving forgivenesse of all injuries. And how faithfull an interpretor of the minde the Hand hath continued, even when the tongue hath failed, and men have been deprived of all wayes of delivering their mindes but by signes and tokens; and how intelligible this expression by gesture which we have now in Hand, hath been apprehended to be in the extremity of silence, may sufficiently appeare by preferring the examples of two great Princes lying both speechlesse on their death-beds. The first example shall be in James Meyer 1. b Philip Duke of Burgundy, the father of Charles 16. of the flaine at the battell of Nancie; Charles having absented himselfe from his father for some faults, and his father falling very sicke in the City of Bruges, so that his speech failed him; Charles hearing of it came from Gant in post to Bruges, and falling on his knees before his father, did with warme teares beg humble pardon for all the grieves he had put him to, and besought him with lowly reverence, that he would vouchsafe him his fatherly blessing; his Confessour having told him in his ear, that if he could not speak he should at least-wise give his sonne some token and testimony of his good will towards him: The good Prince opened his eyes, and TAKING HIS SON BY THE RIGHT HAND, clasped it within his

James Meyer 1. b
of the
Annales
of France.

Godwin
in his An.
Hen. 8.

owne so hard as he could, a signe of love and for-
giveness. To match this with another of our own
History, to wit, of Henry the eight, who falling
sick, commanded the Archbishop (then at Croy-
den) should be sent for in all haste, who using all
possible speed came not untill the King was
speechlesse : as soone as he came, the King
TOOKE HIM BY THE HAND, the Archbishop
exhorting him to place all his hopes in Gods
mercies through Christ, & beseeching him that if
he could not in words, he would by some signe
or other testifie this his hope, who then WRIN-
GED THE ARCHBISHOPS HAND AS HARD
AS HE COULD, a signe of faith, and hope of
mercy and forgiuenesse, and shordly after de-
parted.

Suspicio-
nem & o-
dium non
Gest. LIX

Liv. I. 45.
Valer.
Max. I. 6.
Cap. 4.

TO DRAW BACKE THE UNWILLING
HAND INSTEAD OF REACHING IT OUT
TO IMBRACE THE HAND OF ANOTHER, is
a sign of enmity likely to prove inveterate, used
by those who flatly refuse to agree, & reject that
proffered amity which they have in suspition.
The example of *Caius Popilius* may seem very
aptly to belong unto this gesture, who when he
had met *Antiochus* foure miles distant from *Alex-
andria*, after greeting and salutation, at the first
comming, *Antiochus* PUT FORTH HIS RIGHT
HAND to *Popilius*; but he delivered unto him a
scrole written, and wished him before he did a-
ny thing to read that script; after he had read the
writing through, he answered he would devise
with his friends, and consider what was best to
be done. But *Popilius* according to his ordi-
nary blunt manner of speech which he had by na-
ture,

ture, made a circle about the King with the rod he had in his Hand, and withall make me answser (quoth he) I advise you, such as I may report to the Senate, before you passe the compass of this circle. The King abominid at this so rude and violent a commandement, after he had stroyed and pausid a while; I will be content (quoth he) to doe whatsoever the Senate shall ordaine; then said that before Popilius ^{came} to the KING HIS HAND AS A FRIEND AND ALIY. The stoutnesse of Sylla, and his resolution to be remembred upon no other testimes then his enimie discovered it selfe by the same neglegfull earnestage of his Hand towards Mithridates, who when he came to him, and OFFERED TO TAKE HIM BY THE HAND; Sylla asked him first if he did accept of the peace, with the conditions Archelanus had agreed unto; nor until Mithridates had made him ansWer that he did, would he accept of his proffered and suspetted amity; for then, and not before, he refaluted, embrased and kissed him. Thus Fredricke partner and consort in the Kingdome with Vladislaus the second King of Bohemia, REFUSED TO GIVE HIS RIGHT HAND TO Sobieslaus whom his father received into favour after he had attempted to raise garboyles in Morevia, pretending he had the gout in his Hand. And so that lofty and stately Prelate Dunstan REFUSED TO GIVE KING EDGAR HIS RIGHT HAND, before he was excommunicated, because he had deflowered a Virgin, but rating him, Darest thou touch my Right Hand that hast ravished one devoted to God, I will not be a friend to him that is an enemy to God, & injoyned him seven years penance,

Plutarch
in the life
of Sylla.

Vincentius
1.24.c. 87.

penance, after which he was absolved, and the childe christned.

Chare di-
ligo.
Gest. LX.

Arist. in
Probl.

Psal. 119.
43.

Simon de
Muis
comment.
in ownes
Psal.

Cornel. a
Lapid. in
Cant. 2.6.

Honor. Gest. LXI

VE PUT FORTH BOTH OUR HANDS TO EMBRACE those we love, as if we would bring them home into our heart and bosome, as some dear and pretious thing, as Aristotle gives the reason of the gesture. To which expression I find that of the Psalmist referred, My Hands will I lift up unto thy commandements which I have loved: A proverbiall speech taken from this intention of the Hand, as Simon de Muis observes. Cornelius a Lapide notes the naturall disposition of the Hands in embracing, who commenting upon the second of Canticles 6. His left Hand is under my head, and his Right Hand doth embrace me, for lovers and parents use to put their left hand under those they tenderly affect, and then with their Right Hand to EMBRACE the whole body, and so bring them to their bosome, comprehending them in the compass of their armes, as in the most naturall circle of affection.

TO APPREHEND AND KISSE THE BACKE OF ANOTHERS HAND, is their naturall expression who would give a token of their serviceable love, faith, loyalty, honourable respect, thankfull humility, reverence, supplication, and subjection. From this naturall gesture the Spaniards tooke their usuall formes of salutation and valediction, whose complement usually is *Beso les vostres mans, I kisse your Hand.* The sonne Ecclesiast. of Sirac acknowledgeth the signification of this 29.1. submissive gesture in that saying, Till he hath

re-

received, he will kiss a mans Hand. If we shoulde looke backe upon the actions of affectionate lovers, whose inflamed hearts have moved them to sacrifice kisses on this low altar of friend-shipt, and to offer their service; by this modest insinuation of gesture, we might finde many pas-sages of historiall antiquity to confirm and il-lustrate the sense of this expression. How pa-sionate was *Cyrus* when he came to the place where his friend *Abradatas* lay slaine, seeing his wife sitting upon the ground by the dead body of her Lord, & for buringt forth into this patheti-call ejaculation, O thou good and faithfull soule, art thou gone and left us, and there withall TOOK E H M B Y THE R I G H T H A N D, and the Hand of his dead friend followed (for it was cut off with the symeteries of an Egyptian) which *Cyrus* beholding it, much aggravated his sorow. But *Abradatas* wife *Panthea* shrieked out, and ta-king the Hand from *Cyrus*, K I S S E D I T, and fittid it againe to its place as well as she could. To match this presidient with another most illus-trious postscript of surviving affection, that bright mirrour of masculine constancie. *T. Volumnius* when he had long wept over the bo-dy of his friend *M. Lucullus*, whom *Marke Anthony* had put to death, because he tooke part with *Brutus* and *Cassius*, desired *Anthony* the Valer. might be dispatched upon the body of his friend, whose losse he ought not to survive; and having obtained his desire, being brought where he would be, having GREEDILY KISSED THE R I G H T H A N D of *Lucullus*, he tooke up his head that lay there cut off, and applied it to his breast, and afterward submitted his neck to the sword

Xénoph.
de instit.
Cyr.lib.7.

Mix.1.4.

Plutarch
in the life
of Cato-
Utican.

Lewis de
Mayern
Turquet,
Gen. His.
Spain.

Tit. Livi.
us l.37.

Valer.
Max.l.2.

T. Livius
lib.33.

sword of the Conquerour. *Valerius Maximus* in the relation of this Story runs high in setting out this hyperbole of friendship, and unmatched paternit of Roman fidelity. ¶ *Allusina* the Cetiberian used this expression of thankfull humilit to *Scipio* when he had received that unexpected favour at his Hand to have his captive betrothed wife preserved by him, and freely delivered unto him; seeing it could not be comprehended nor equalled by any recompence or thanks, he was held seised with joy and shame, and taking *Scipio* by the Right Hand, prayed all the gods to requite the great favour he had done him, seeing he found himselfe insufficient to make any satisfaction as he desired. ¶ As this gesture is a signe of honour and obsequious reverence. *Cato Utican* had his HAND KIST by his Army in especiall honour of him at his departure, *Scipio* the conquerour of Africa received the like respect and reverence from certaine Pirates, who when they had intreated him they might presume to approach into his presence, and to have a view of his person, he let them in, and immediately they went, and worshipped the posts and pillars of his gates, as if his house had been the harbour of some sacred deitie, and having laid their gifts and presents at his threshold, ran hastily to his HANDS AND KISSED THEM; which done, overjoyed as it were with so great a hapinesse, they returned home. *Delapsa Cato* facra hominibus si se offerent [venerationis] amplius non recipient, saith *Valerius*. This token of love and honor may be further amplified out of *Livie*. For when *T. Quintius* had vanquished King *Philip*, and proclaimed liberty by the Beadle to many

many of the parts of Greece, as the Corinthians, Phocensians and others, there was such joy as men were not able to comprehend, at last when their joy was once confirmed by making the Beadle to cry it once again, they set up such a shout, and followed it so with clapping of Hands, redoubling the same so often, as evidently it appeared, how there is no earthly good in the world more pleasing to a multitude then liberty is; and afterwards running apace unto the Roman Generall in such sort, that his person was in some danger of the multitude crowding so hard upon him alone to **TOUCH HIS RIGHT HAND.** Thus *Charicles* a Physitian departing from *Tib-* Tacit. *rins* as it had been about some businesse of his *Annal. I. 6* owne, under colour of duty, **TAKING HIM BY THE HAND**, felt the pulse of his veines. Thus also we finde *Gadatas* and *Gobrias* in *Xenophon* Xenoph. de inst. worshipping the *Right Hand* of *Cyrus*. But the *Cyr. I. 7.* most unseasonable and servile use of this expression the Senatours made towards *Nero*; when even in the height of their grieve, the City filled Tacit. with funeralls, the Capitoll with sacrifices, one *Annal. I.* having his brother, another his sonne put to death, or friend, or neare kindred, gave thanks to the gods, deckt their house with bayes, fell downe at the Emperours knees, and **WEARIED HIS RIGHT HAND WITH KISSES.** It was a strange mischance that happened to the learned *Oporines* of the University of Basil, going about to use this courtly expression, to whom it being given in charge to receive the famous *Erasmus* Causin of Passion. by offering him presents of wine in the name of the City; he was prepared for it with a brave and a long Oration, but being trained up to the Schooles

Schooles (which hath little curiositie and quaintnesse in complements) going about to kisse *Erasmus his Hand*, full of the gout, he did it so roughly that he hurt him, and made him to cry out with paine he had put him to by his kisse, which made the good Professor lose himselfe, nor could he ever hit upon the beginning of his discourse, untill they plentifullly had powred out some of the presented wine for him to drinke, so to awaken his memory. ¶ In supplication this gesture is also significant; for it hath beene a custome with all Nations in supplieation to appeale unto the Hand of those from whom they expected aid, pressing upon it as that part whose touch was an omen of successe, tendering their requests thereto, because the power of doing doth most manifestly rest therein: whereas to touch the left hand was ever accounted an ill presaging osse. To this appertaines that of *A-*

*Apal. l. 2. pulens, juvenem quempiam &c. in medium product, Afini au- cuius dñs * manus osculatus &c. miserere, ait sa- rei.* *Idem in Apologia. cerdos.* And the same Author in another booke presents us with this exemplar confirmation,

*Pontianus ad pedes nostros advolutus, [veniam & oblivionem prateritorum omnium postulat] flens, & *manus nostras osculabundus.* Of which kinde of supplication exhibited with reverence and outward worship, declaring the inward affection, the Roman Annales are full of examples. Thus *Sophonisba* the wife of *Syphax* taken prisoner by *Masaxissa*, desiring that it might be lawfull for *T. Livius* her to open her mouth, and make an humble speech unto him her Lord, in whose only *Hands* lyeth her life and death; If I may be so bold (saith she) as to touch your knees, and that vi-

ctorious

storius Right Hand of yours, &c. to whom when as now she H A L D H I M F A S T B Y T H E H A N D , and requested his protection, he G A V E H I S R I G H T H A N D for assurance to performe her request. And when *Mithridates* cast himselfe at the knees of *Eunones*; *Eunones* moved Tacit. l. 12 with the nobility of the man, and the change of his fortunes, at his prayer which argued no base minde, lifted up the suppliant, and commended him that he had chosen the Adorsian nation, and his R I G H T H A N D for obtaining pardon. *Arche-
laus* when he besought *Sylla* with teares in his eyes, to be contented with what the Ambassa- Plutarch 4 dours of *Mithridates* his master had excepted against his demands, T A K I N G H I M B Y T H E H A N D , by intreaty at the end obtained of *Sylla* to send him unto *Mithridates*, promising that he would either bring him to agree to all the articles and conditions of peace that he demanded, or if he could not he would kill himselfe with his owne Hands. Thus also *Nicias* coming to *Marcellus* with tears in his eyes, and embracing in the life his knees, and K I S S I N G H I S H A N D S , besought of Marcell, him to take pity of his poore Citizens. The Tacit. Souldiers of *Germanicus*, who upon pretence of Annal. 1, 2 this expression in their complaints, lamentations and supplications unto him, tooke him by the Hand as it were to kisse it, thrust his fingers into their mouths, that he might feele they were toothlesse. *Hecuba* comming as a suppliant to *Ulysses* to intreat for *Iphigenia*, as she address Euripides herselfe to T O U C H H I S R I G H T H A N D he HID IT, thereby cutting off all hope of pardon. To Plutarch this appertaines the speech of *Lucius Cesar* the in the life kinsman of *Julius Cesar* the Conqueror, where of Cato he Ul:ican.

he praiceth *Cato* to helpe him to make his oration which he should say unto *Cesar* in behalfe of the three hundred Merchants in Utica. And as for thee (*Cato*) saith he, I will KISSE HIS HANDS, and fall downe on my knees before him to intreat him for thee. ¶ For the exemplifying this expression in the senie of faith, loyalty and subjection. *Martin Flumee* affords us an Historicall and pregnant prooofe in King *John* of Hungarie when with a great company of the Hungarian Nobility which he brought with him, he came to

KISSE SOLYMAN'S HAND, and to acknowledge himselfe to him as his subject, and tributarie; who found him sitting under a canopic where he made no great countenance to move himselfe at the reverences he made, but shewing a great majesty, he GAVE HIM HIS RIGHT HAND in signe of amity which he KISSED. There is a pleasant Story agreeable to this purpose of *Amalasuinta* Queen of the Longobards, Luitpran. how when she after the death of the King her husband, being childelesse, had with great prudence and gravity governed the Kingdome, and was much magnified of her subjects, at the last her Nobles offered her a free power of chusing them a King out of the Nobility, whom she might make her husband, who having sent for one of her Nobles whom she preferred in her choice to the rest, and he supposing he had been sent for about som affaires of State, as soon as he saw the Queen, who was come out to meet him, he leapt from his horse and bowed himselfe to KISSE HER HAND; to whom she smiling, not my Hand, but my face, meaning that he was now no longer to be a subjet, but her husband and

King.

King *Aurelianus* sent by *Clodovans* to *Clotilda*, of whose vertue he was enamoured, to finde means of access unto her, resolved to beg almes of her, for which cause he stood at the gate of a Church among a great rable of beggars expecting the *Cause* Lady. Princeesse to come forth; he failed not to per-
forme acts of charity to all the poore according to her custome, and perceiving this man who seemed of a generous aspect in these miserable rags, felt her heart stiled with extraordinary piety, beholding one of so good carriage reduced to such misery, and without any further enquiry, she gave him a piece of gold. *Aurelianus* seeing this Royall *Hand* so charitably stretched out to succour a counterfeited want, whether he were transported with joy; or whether he was desirous to make himselfe observed by some act, he lifted up the sleeve of the Princeesse, which according to the fashion of Robes then worne, covered all even unto her *Hands*, and having bared her *Right Hand* KISSED it with much reverence; She blushing yet passing on and shewing no resentment, afterwards sending for him, which was the scope of his desire, who comining to the place assigned him, *Clotilda* beholding him soundly chid him for his boldnesse, in lifting up the sleeve of her garment, and ~~KISSING HER HAND~~: He who was a most quaint courtier found out this evasion, and said, The custome of his Countrey permitted to kisse the lips of Ladyes at salutation; but the unhappinesse of his condition abased him so lowe hee could not aspire to the face; behold the cause why hee contented himselfe with the *Hand*, it being a thing very reasonable to kisse a *Hand*,

which is the course of so many charities.

Reservati-
one saluto

Gestus

LXII.

Plinic

Nat Hist.

lib. 11.

Martial

lib. 2. Ep.

22.

TO OFFER THE BACKS OF THE RIGHT HAND TO BE KISSED by others, which Plinie calls a religious ceremony used by all Nations, is an expression of state used by proud great ones, and are willing to afford a slight respect to one they thinke unworthy of a higher touch. Martial very acutely jeers at the condition of such over-weening magnifico's;

*Basis das alix, alix das posthume dextram,
Dicis, utrum mavis elige, malo manum.*

Many such apes of sovereignty our times afford who arrogate to themselves more honour then either their birth or fortunes can chalenge, such may see a copy of their improper expression in Ammian. *Marcellinus* who describing the corrupt state of

Rome in the dayes of *Valentinian* and *Valens*, shews how the Nobility some of them, when they began to be saluted, or greeted breast to breast, turned their heads awry when they should have been kissed, and bridling it like unto curs and fierce bulls, offered unto their flattering favourites their knees or Hands to kiss, supposing that favour sufficient for them to live happily, and be made for ever. Indeed the favourites of fortune, and great Commanders of the world, with a little more reason have thought them much to wrong their majesty who in kissing presumed above their Hands. Examples of

Dion *In*, who as Dion reporteth of him was very sparing of his Hand, except it were to Senatours, Cal. l. 59. and to whom he offered this favour, they gave Caligula. him

him publicke thanks in the Senate for it, where-
as all men saw him daily allowing this favour to
dancers and tumblers. And *Domitius to Cæsar* Sueton
his fathers concubine newly returned out of ^{Domit.}
Istria, and offering to kisse his lippes, hee ^{cap. 12.} PUT
FORTH HIS HAND. And the younger *Maxi- Seldens
milian* is noted to have used the said stately expres-
sion in his demeanour towards them that came
to salute him, and not to have admitted any a-
bove his Hand. A piece of state that hath been
as improperly usurped by the proud Prelates of
the Church, who have expected the same symbol
of subjection from the humble mouths of their
adorers. A reserved carriage which begat envy
in the people to the greatest Emperours. Where- Plinius in
fore *Pliny* comending *Trajan* the Emperor in for- Panegyr.
bearing this expression of state, & condemning it ad Traja-
in those that used it, saith, *quam quo affensus senatus*
quo gaudio exceptus es, cum candidatis ut quemq[ue], no-
minaveras? osculo occurres? devexus in planum,
& quas unus ex gratulantibus, te miror magis, an
improbem illos, qui efficerunt ut illud magnum vide-
retur, cum velut affixi curulis suis manum tan-
tum, & hanc cunctanter & pigre, & [imputantibus]
similes prouerent? Yet in Princes whose
tempers did enrich them with their peoples love,
this demonstration of the Hand was held to be a
note of Royall plausiblity. Of this kinde of be-
nigne and courteous Princes was *Marcus Au-*
relius, as *Herodian* noteth, who was of so sweet
a temper, and debonaire behaviour towards all
men, that he would GIVE HIS HAND [*δεξι-*
ων] to every man that came to him, coman-
ding his guard to keepe backe none that came
unto him. The same Author speaking of the
Em-

Herodian
Imper.
Hist. lib. I.

Idem l. 3.

CHIROLOGIA: OR,

Emperori *Serenus* his entrance into Rome with his Army, and noting his plausibility the next day when he came to the Senate, where he made a smooth and plausible speech, and then (saith he) he GAVE HIS HAND to all the company, where he useth the same Greeke word as before.

2 Sam. 15. 5. *Absalon* used this popular action of his Hand, as a bait to entice and steale away the hearts of the people from his father *David*: for, the text saies it was so, that when any man came nigh him to doe him obeylance, he put forth his Hand, and tooke him, and kissed him. *Otho* was of the

Cornel. Tacitus lib. 1. same courtly complexion, and (as *Tacitus* observeth) was well skilled in the tacit force of this popular insinuation, very ready to STRETCH FORTH HIS HAND, and to bow himselfe to every meane person, neither did he reject any, though comming single. The humanity of *Alexander* the Great, King of Macedon,

Quintus Curtius lib. 10. Prince of an invincible spirit, and noble temper, is most renowned in Histories; who although he was weakned with the violence of a disease (a thing most incredible to be spoken or heard) raising himselfe upon his couch, PUT FORTH HIS DYING HAND to all his souldiers that would, to touch it, and holding it in that posture untill all his Army had kissed, not untill then taking in his wearied arme: Upon which unimitable act of *Alexander*, *Valerius Maximus* breaks forth into a most pathetrical interrogatory, *Quis autem manum osculari non curreret, qua jam fato oppressa maximi exercitus complexui, [humanitate] quam spiritu vividiore sufficit?*

Nor was the affability of *Cyrus* King of Persia much lesse remarkable, who declaring upon his death-bed, how they

Valer. M. x. lib. 5.

Xenoph. de instit. Cyr. l. b. 8.

they should dispose of his body after his ^{2,}
to wit, to bury it presently in the earth, and not
to inclose it in any gold or silver arme; Where-
fore (saith he) if there be any of you, that would
either touch my Right Hand, or behold my eye
while I am yet alive, set them come neare; but
when mine eyes are once closed, I crave of you
my sonnes, that my body may be seene of no
man, nor of you your selves; and having spoken
these and other things, when he had given them
all his Hand, he closed his eyes, and so dyed.
Great Princes at this day expose not their Right
Hand to be kissed, but to such whom they would
welcomme with some especiall grace. For when
great Potentates intend to admit a friend into
protection, or in their Royall goodness are plea-
sed to re-admit some exile from their love, and
would dispense with greater majesty a pardon
royall for some passed offence, they use openly
to offer and PRESENT THE BACKE OF
THEIR RIGHT HAND, permitting them by
that favour to reverence their power and high
command; or the signification of that touch and
honourable favour is as much as a firme signe of
reconciliation and a gracious league obtained at
their Hand.

TO PUT FORTH THE LEFT HAND AS IT
WERE BY STEALTH, is their significant
endeavour who have an intent unfaire to pur-
loine and convey away something. From which
fellowious action the Adage is derived, *Utrum Erasim.
manni sinistra*, which translated in the proverbiall
sense is tooke up against cheates, and pilfering
fellowes, who by a thievish sleight of Hand,
Gestus
LXII.

and sliue way of robbery, can bereave one of a thing unperceived; for such Mercurialists who addresse themselves to filch, and lurching closely assay under Hand to steale a thing Hand-smooth away, doe in the cursed Handicraft of theft, out of a kinde of cunning choice employ the left hand, which is the hand that lyes more out of sight, and is farre lesse observed then the Right Hand is. A Hand which if it once grow dexterous by habituall theeveng, will not be left; for if it once affect to keep it selfe in ure, it turnes to an incurable felon. And it may be worth our inquiry why the Law doth so expressly order theft to be punished in this Hand, for that the brauyn of the left thumbe is branded in malefactors, a kinde of penall pardon for the first transgression. And if it may be lawfull to divine of the legality of this law-checke, I should thinke that there lyes some concealed symboll in the device, and that the estates assembled had regard to the fellowious procacity and craft of this guilefull Hand, which is prone by a sliue insinuation with more subtile secrecie to present it selfe to any sinister intention, & doth no sooner move to such actions, but every finger proves a limetwig; which the ancient Agyptians implied in their way of Hieroglyphique when they figured fury or theft by a light fingured left hand put forth as it were by stealth. To open and unfold the subtile and occult conceptions of antiquity about the nature and disposition of the left hand, and to collect what hath been noted touching the sinister inclinations of this hand, whereby its naturall properties have propagated themselves, and by action insensibly spread into the man-

See the
Statut.

Pier. in
Hierogl.
lib. 35.

manners and customes of men. First, it is the noted property of the left hand to be coverd, and to keep as it were a recluse in the bosome, or to be carried wrapped up in a cloake, lurking closely and lying as it were in ambuscado to entrap, and by a crafty fetcht imperceptibely to make a prize of all that comes to Hand. Whence the Greeks from whom the facetiousnesse of manners and elegancie of learning (as some thinke) were first derived, signifie as much, who will therefore have the left hand named *μανοῦ χεῖρα levam manum*, because for the most part *ἴσχει τὸν χεῖρα καὶ κρύπτει τὸν τέγην & occultari soleat*, whereupon this hand being more idle, for idlenesse is a maine cause of theft, it is consequently more prone to this manuall transgression. This light-fingered hand being called by *Isidor*, *Lava quod aptior sit ad levandum*, to wit, to beguile, elude, lessen and diminish anothers goods. And *Theocritus* following herein the opinion of antiquity, having noted the particular quality and behaviour of this hand, and the private vice to which it is propense, concludes from the pitchy temper thereof, that the left hand signifies the captivity of unlawfull desire and rapacity; so that it hath for this cause been consecrated to *Laverna* the goddesse of theeves, as being by reason of its wily genius more fit and convenient for couensage and clandestine theevery; for being commonly hid and involved in the bosome of a gown or cloake and waiting in obscurity, it comes to passe for the most part (men suspecting no such thing) that doing nothing and devoted to rest, yet being at liberty and ready to handle, it will be doing, and somewhat of other mens suffers

Hesychius

Isidor.

Theocritus in charitibus.

for it, while this purloining hand thinkes it selfe
the proprietary of another's goods. Hence that
elegant recorder of the ancient fictions, with a
Poeticall touch of his pen, sets a glosse upon this
businesse thus,

— *Nataq ad furta sinistra.*

Ovid. l. 13

Metamor.
Plautus.

Euphor.
Satyr. 1.

Hadrian
Card. de
Serm. La-
tino.

Catullus
Epigr. 12.

And that quaint Comedian long before him
pointing out as it were with his finger the ge-
nuine deceitfulness of this hand, called it, *Fur-
tifical levam*, the close and cunning pilferer :
And *Euphormio* alluding to the same properties
of this hand, faith, *Turgentes oculos furtiva ma-
nu ex frico.* And (indeed) *lava* or *sinistra* ac-
cording to the ancient manner of speaking used
with the Ancients, notes one to be a thief.
That subtil knave *Afinius* who was experienced
in the crafty handling of things, and drawing
them to his owne private advantage, used this
hand as least suspected, when he had watched an
opportunity at a feast to steale away some of the
linnen ; against whom *Catullus* in his stinging
stile slings these words out of his crisped pen :

*Maruccine Afini manus sinistra,
Non belle nteris, sed in ioco atq; vino
Tollis linteas negligenterum.*

Plautus
Persa Act. 2.
2. Sc. 2.

Hence also when *Sophiclodisca* the baud in *Plan-*
ta Persa Aet. 2. Sc. 2. upon suspition of felony demanded to see the
Hand of *Paegnium*, and the lad like a crafty wag
had put forth his Right Hand; she replied to him,
ubi illa altera furtifical lava, where is that other
close and cunning pilferer the left hand. *Autolicus*
was expert in the sly feats of this hand,
of whom *Martial*,

Non erat Autolici tam piceata manus.

Martial
Epigr.

Catullus.

And we read in *Catullus* of *Porgius* and *Socratio*,

due

dne sinistre Pisonis the two left hands of *Piso*, that is instruments of his, by whose private conveyance he received bribes, for although in regard of their imployments under him, they might be said to be his Right Hands, yet in this sense of priv' bery, and close conveyance they were properly called his left hands. The *Egyptians* in Hieroglyphique painted justice by an open left hand, as the colder, weaker and flouer hand, and therefore less prone or able to apply it selfe to offer or doe any injury. But it is better for the Common-wealth that Judges should be without Hands, as the Theban Statues of Judges were, *Idem*.

THE IMPOSITION OF THE HAND, is a natural gesture significantly used in condemnation, benediction, adoption, initiation, confirmation, consecration, ordination, taxation, and in gracing our meales. That this gesture is of importance in condemnation is apparent by the commands of the old Law in case of temptation to Ethnicisme and practicall Idolatry. So when the sonne of Shelomith the daughter of *Dibri* of the tribe of *Dan* which she had by an *Egyptian* had blasphemed, the Lord by the hand of *Moses* Levit. 24. commanded him to be brought forth without the campe, and all that heard him were to LAY HIS HAND ON HIS HEAD. And the laying of the Hand on the sacrifices head that was condemned in the offerers stead, so often commanded in the Levitical Law, points to the signification of this gesture. In absolution, pardon and for-givenesse, notwithstanding the identity of gesture,

Benedictus.

LXIV.

Deut. 13.

9. 17. 7.

Levit. 24.

29. 23.

Levit. 1. 4.

8. 22.

ture, there is a proper contrariety of expression; and this seems to be a naturall and paraphrasticall gesture, very suitable to that petition in the Lords prayer, *Forgive us our trespasses, AS we forgive them their trespasses against us.* For, AS Nature teacheth us to raise our *Hands* to beg pardon and forgivenesse at the *Hand* of God; so she likewise moves us to the same expression of gesture, as most proper and significant to seale our pardons to others; implying, that who forgives shall be forgiven; and neither Nature nor Grace doth move us to aske pardon on any other terms. The phrase of this gesture is significantly tooke into the formes of the Civill Law; and hath been practised in Ecclesiasticall absolution. *Parisensis* for this reason would have it a sacrament, because it hath a facring and sanctifying signe, to wit, a sign having a naturall resemblance with inward sanctification it self, which is the *Hand*. To this gesture as it is cunningly made an Appenage to the Papall policie of auricular confession, I have nothing to say, only I finde that the ancient form of absolution was to hold both the *Hands* conjoynd over the parties head which was to be absolved; which may be also exhibited by one *Hand* laid in sequence of the other; or both conjoynd and held above the head, so appearing in the aire without any residence at all upon the head. The manner of performance at this day (it seems) is, to lay on both the extended *Hands* upon the head, so that they touch the crowne, and rest and settle downe thereon. ¶ As this gesture is significant in benediction, it was used by *Isaac* upon his death-bed when he blessed his sonne *Jacob* who supplanted *Esau* of his blessing by

Alpian
Pand. I. 4.
sit de re
judic.
Guliel.
Paris de
Sac. Poen.

Francis-
Coriol.
de Sacr.
poen.

Gen. 27. 4

by counterfeiting therough *Hands* of his elder brother: And thus *Jacob* about to dye blessed his twelve sonnes, every one of them with a severall blessing. Our Blessed Saviour who with the sacred gestures of his *Hand*, hath sanctified the expressions of ours, and made them a holy language, was often seen to use this expression of the *Hand*: whence the Church commenting upon his action, faith, He by his outward gesture Matth.10, and deed declared his good will to little children, in that He embraced them in His Armes, LAID HIS HANDS UPON THEM and blessed them. And the very last expression that flowed from His sacred *Hand* was blessing: for at the time of His ascention He LIFTED UP HIS HANDS and blessed His Apostles, and while they beheld Him in this posture blessing them, He departed bodily from them ascending up into Heaven. Hence in all tacit posies of His ascention, this figure of the sacred property of His *Hand* is most emphatically significant. ¶ That in conferring the blessings of primogeniture and adoption, this gesture of the Right *Hand* is more peculiarly significant, is excellently illustrated by the adoption of *Ephraim* unto the birthright of *Manasseh* by *Jacob* when he blessed *Joseph* sons: Gen.48.8. For, *Joseph* bringing his sonnes to be blessed of his father, tooke *Ephraim* in his Right *Hand* towards *Israels* left hand; and *Manasses* in his left hand, towards *Israels* Right *Hand*, so he brought them unto him: But *Israel* STRETCHED OUT HIS RIGHT *HAND*, and laid it on *Ephraims* head which was the younger, and his left hand upon *Manasses* head (directing his *Hands* on purpose) for *Manasses* was the elder. But when *Joseph* saw that

that his father laid his Right Hand on the head of *Ephraim*, it displeased him, and he staid his fathers Hand to remove it from *Ephraims* head to *Manasses* head. And *Zophes* said unto his father, not so my father, for this is the eldest, put thy Right Hand upon his head: But his father refused and said, I know well my sonne, I know well; he shall be also a people, and shall be great likewise: But his younger brother shall be greater then he, and his seed shall be full of Nations: So he blessed them that day, and said, In thee *Israel* shall blesse and say, God make thee as *Ephraim* and *Manasseh*: And he set *Ephraim* before *Manasseh*. For the Historicall sense of this expression, see *Tiraquel* and *Dr. Field*. *Pererius*, *Rupertus*, and *Isidorus* affirme, that in a mysticall sense this cancelling or crossing of the Patriarchs Hands in exhibiting his blessing and transferring the right of primogeniture to the younger, was representatively done to prefigure a mystery of the calling of the Gentiles, and the preferring of them before the Jewes: and that this was the first type or prefiguration of the manner of the promised Messiahs passion in the decreed way of redemption. ¶ The same gesture we use in grating our meals, an expression very proper and significant: For, the Hands reverently erected, without any other forme of speech annexed, seem naturally to pronounce this Grace.

O Thou supreame Power, the giver of all good things, who openest with thy Hand, and fillest every living thing with thy blessings, vouchsafe, O Lord, benedicendo, benedicere, to let thy Right

Tiraquel.
de jure
primog.
Dr. F. of
the Ch.
1.5. cap. 2.
Pererius
in Gen.

Right Hand bleste, sanctifie; and conserue unto
us the blessings of thy lete.

And it is a brand of prophane ~~unhappynesse~~
in the rough Hand of Esau that he was readier
to strike ~~Hand~~ with a Chapman to helpe Gods blou-
sing for his meat, then with this Hand to invite ~~He~~
to his meat. Whereas our blessed Saviour
thought blessing (by this reverend invitation
of the Hand) a considerable guest at a feast, who to
shew that man liveth not by bread only, upon
all such occasions used the signification of this
gesture. Thus He blessed the five loaves and
two fishes wherewith he wrought his feeding
miracle. And from this Chircologis or act of
blessing and giving thanks the Sacrament used
at His last supper, is called the Eucharist. And
in the tearmes and stile of Schoole-men or natu-
rall Divines to speake to the fundamentall point
of this gesture how in Hand. The Hands and
Blessing seem to be conjugates in the Schoole
both of Nature and Grace, Benediction being
a naturall rite neare allied unto the Hand, and of
spirituall affinity with prayer. For Religion
and Grace disponer not the powers of naturall
expressions, but advance them to a full and per-
fiper perfection, improving the corporeall sense of
those manifesterions to a more spirituall and sac-
ctified signification. That inexhaustible foun-
taine (therfore) of Blessing, our blessed Say-
our having ordained himselfe a Hand, and ha-
ving taken upon him the corporeall nature of
man was constantly pleased to honour the nature
He had taken, and to enforce by the precept
and authority of His owne example, the signifi-
cant

Mark 6.
41.

cant convenience, religious use and decent importance of this property of blessing annexed to the Hand. ¶ In consecration this gesture hath the like congruity of signification; for there was never any thing by the expressie command of any legislator to be hallowed by a dedication, but the *Hand* was called to, and enjoyned to attend as a proper addition to confirm and sanctifie all other rites; not that there is any inherent holiness in the *Hand*, or soleme forme of expression, but an adherent only. The very heathens have acknowledged a significant vertue in this expression of the *Hand*; for we read that *Numa* was consecrated upon mount Tarpeian by the chiefe of the southslayers, called *Augures*, laying his Right Hand upon his head; a piece of superstitious apishnesse they learned from the grand spirituall Impostor *Moses* a man skilfull in all the learning of the *Egyptians*, among which some secrets of our Chiroscopic were judiciously veyled; by inspiration commanded the Right Hand of the high Priest, to wit, the thumb thereof, or vice-hand to be hallowed with the oyle in his left palme, from thence called the Holy Finger, (a forme also observed in the Inauguration of Kings.) And the finger was used in all dippings and sprinklings of the Levitical Law. The ground and foundation of this typicall expression seems to be laid in nature; for, the *Hand* is conceived to be as it were a shadow or image of the Trinity; for the arme that proceeds from the body, doth represent the second Person who proceeds from the Eternall Father, who is as it were the body and spring of the Trinity, and the fingers which flow both from the body and the

Plutarch
in the life
of Numa.

Godwyn
Jewish
Antiq.

Levit. 4.6.
17.25.30.
34.16.14.
9.9.

the arme, doe represent the Holy Ghost, who proceeds both from the Father and the Sonne. Hence Hierom upon the passage of *Isaiah*, To whom is the Arme of the Lord revealed, saies that the Arme of the Lord is mystically the Son Hier. in proceeding from the Father : To which some *Isaiah*. refer that of the Psalmist, He made strong his 53.1. Arme. And the arme shadowes out the second Person in the Trinity in these respects ; in coe-^{Stump.} fentiality with the body coevallity, Ability, post part.^{Alleg.} Utility, Agility and Flexibility. The fingers give vernal. an umbrage of the Holy Spirit in regard of their procession proceeding from the Arm and Hand, operation, the body working by the Hand and fingers, conjunction, tactio[n], ostention, asper-^{Idem part} tion, distinction of joyns, equall numeration, &c. Citata Hence the Finger of God in Scripture signifies the Holy Spirit, If in the Finger of God I cast out devells ; but then the word Finger must be ^{Gouschel.} in the singular number, for in the plurall it hath lib. 3. eloc. other senses. ¶ It is also their gesture who fact. Scrip. would solemnly confer some spirituall or tempo-
rall honour upon some person. This in the sacred language of Scripture is *Chirothesia*, and is a ma-
triculating gesture, and the formall preposition proper to those who are to be openly installed or inaugurate in some new place of duty or of command ; all creations relying on the honora-
rie touch of the giving Hand, as the enduing en-
signe that by evidence ensures the priviledges of investiture. And this manuall expression is so naturally important, that it proves in honorarie initiations, a fitter vestment to cloath the intenti-
on in, then the airy texture of words; for it hath ever had a sacred efficacy to move the under-
stan-

standing by the sense, and to facilitate the over-
 coming of sauid affaires, was being of good note
 and consequence conducing and inviting to the
 knowledge of things abstruse, there being no
 better part of man that can so lively and emphati-
 cally present by gesture the solemn images of
 this intention, since by the motion of the Hand
 there is wrought in the minde of the beholder
 something that is, & dangerous, significant unto a
 thought, as that which suggestes more unto the
 minde, then what is expressed unto the outer
 sense; for it hath more collidry and weight then
 appeares in the bare outward relation. And all
 gestures of the Hand being known to be of their
 very nature signs of imitation, the mystique pro-
 perty & close intention of this gesture is not alone
 to represent it self, but to conduct and insinuate
 something else into the thought, which being
 (as it must ever be) an intelligible notion, as it
 is a signe or token it falleth short and abates of the
 perfection of the thing that is implied by its out-
 ward signification: wherefore a Hand is but im-
 properly said to be the shadow of its counterfeit,
 which is wrought by a pencil in imitation of
 the life, although upon sight thereof we know
 and conclude it to have the semblance of a
 Hand, & to be a draught or copy of the original:
 So this gesture is but a manuell vision of the mind
 most conformable to expresse divine notions,
 which else would lose much of their lustre, and
 remaine invisible to the conceit of man. This
 forme of expression in ordination as it is agree-
 able to the canon of Nature, so it hath received
 confirmation by the Hand of God since it first
 appeared in the Hand of the Patriarchs, the first

dispensers of personall benediction, who used it
to betoken the restrained intention of their
votes unto them on whom they conferred their
blessings : For we finde *Moses* by command Numb.
PUTTING HIS HAND UPON *Joshua* the sonne 27.18.
of *Nun* to appoint him governour, who is said
to be full of the Spirit ; for *Moses* had LAID Deut.34.9
HIS HANDS UPON him. And when *Moses* and
Joshua had prayed, and LAID THEIR HANDS
ON the seventy Elders, the Holy Spirit came up-
on them. In choosing of Deacons this gesture Acts 6.6.
was used by the Apostles. And in the separati-
on of *Barnabas* and *Saul* to be the Apostles of
the Gentiles , this gesture is againe used. And
Timothy is put in minde by St. *Paul* of the gift
he received by this IMPOSITION OF HANDS :
for not only the office but the ability were to-
gether conferred upon many by this gesture, of
which acquist we must not conceive the solemn
gesture to be a naturall, but a morall cause, as be-
ing the true manner & form of impetration, God
assenting, and by successe crowning the prayers
of religious Hands ; and shewed that what they
did was by prayer and blessing in his name ,
they being, indeed, Gods Hands by which he rea-
cheth Counsell and Religion, which as through
their Hands are conveyed unto men , Christ ha-
ving promised to open and shut them, to stretch
them out and draw them in, as the Hand of man
is guided by the spirit that is in man. This *Chi-
rothesia vel Chirotonia* (for both occur in the new
Testament) is used as an Ecclesiasticall gesture at
this day in token of elevation or ordination , ele-
ction, and separation. And *χειρονομία est quasi χειρ-*
*stis, id est * manus tendo scū attollo in signum* Bellarm.
de contr. I. Tom. 2.

[*suffragis.*] To which appertains that cautionary symboll of St. Paul, *Lay the Hand suddenly on no man*; which Interpreters expound of the care that is to be used that none should be admitted into roomes of divine calling, but such who are called and are fit, *Tam doctrina quam moribus:* For no man can lay the *Hand* upon himselfe and be as *Basil* tearmes it, *ων χορηγον ερος*, his own ordainer; for that is parallel unto the crime of ^{1 King. 13} *Jeroboam* who filled his owne *Hand*; that is, ordained himselfe. ¶ To the signification and externall effects of IMPOSITION OF HANDS in confirmation, Tertullian elegantly, *Caro manus impositione adumbratur, ut & anima spiritu illuminetur.* ¶ In sanation or conferring a corporall benefit on any, IMPOSITION OF HANDS is ver-ry naturall, significant and agreeable to the mysterius intention; for, the *Hand* is the generall salve that is applied, and applies all remedies; for naturally *ubi dolor, ibi digitus*, and necessarily in point of topicall application, whose very approach doth most sensibly import relieve and ease. Our Blessed Saviour the great Phyitian of soule and body, who did most of his miracles for restauration of bodily health, though he were the truth and substance, who gave an end to all legall shadowes, yet he most commonly used the shadow of this naturall gesture to the more visible and significant application of his miraculous cures. He gave sight to the blinde, yet not without touching the eye: Hearing to the deafe, not without thrusting his Finger into the eare; and speech to the dumbe, yet not without wetting the tongue, most with this gesture ^{Ma. 8.15} of IMPOSITION. Thus by TOUCHING Simons wifes

wifes mothers Hand He cured her of her feaver.
 Thus by PUTTING FORTH HIS HAND, AND
 TOUCHING the leper, He healed him of his
 leprosie. Thus by LAYING HANDS on the wo-
 man that was troubled with a spirit of infirmitie,
 he loosed her from her disc. se, and made streight Luke 13:1
 her bowed body. And it is said of Him that he 13.
 could doe no great workes in his owne Coun-
 try by reason of their unbelieve, save that He
 LAID HIS HANDS UPON a few sicke folkes,
 and healed them. And (indeed) their sutes that Mark 6:51
 came unto him for helpe, were commonly ten-
 dered and expressed in such formes of speech as
 shewed that he much used this significant ex-
 pression of gesture. For, although as *Fonseca* truly *Fonseca*
 observes, the flesh of our Saviour, for that it was
 the flesh of God, gave life and health to all that
 touched it, for a certain vertue went out from all
 parts of Him, and cured all men, (as the woman
 that had the issue of blood experimentally found)
 yet He was pleased (so to honor the Hand) to use
 his Hand in the conveyance and application of
 that curative vertue, as that which in nature is the
 most important & significant member of the body:
 he could have said the word only and it had been
 done, but he would speake relief with his Hand.
 Thus *Jairus* besought him to come and LAY Luke 8:41
 THE HANDS UPON his sicke daughter that she
 might be healed and live: And they who brought
 the deafe and stammering man unto Him, be-
 sought Him to PUT HIS HAND UPON HIM, ^{Mark 7.} 30. ver. 33
 whose requests were graciously answered in
 this desired and his accustomed forme of ex- Luk. 8.
 pression with his healing Hand. And Exposi- 54.
 tors agree that they required no expression of See Hook,
 in E. cies, polit.

pity from our Saviours Hands then what they had observed him to use, thereby attributing unto him the honour and right of the chiefe Prophet: For it was an expression used by the ancient Prophets as a holy charme against bodily infirmities: And of the practice of this gesture attended with a visible successse, the Heathens were not ignorant, apparent by the speech of

1 Kings 5. *Naaman* who was halfe wroth with *Elisa* for
21.

omitting this expression or pledge of health, for he thought with himselfe that the Prophet would have come out and stood, and called upon the name of the Lord his God, and **PUT HIS HAND UPON** the place and heale the lepro-

Mark 16. After the ascention of our Saviour, his promise was fulfilled, that they should **LAY THEIR**

17. **HANDS ON** the sicke, and they should be cured.

Act. 9. 17. Thus *Paul* received his sight by the **LAVING**
ON OF *Ananias* Hands. And thus *Paul* healed

Acts 28. the father of *Publius* Goverour of the Isle of Melita, now Malta. Thus *Peter* **TAKING** the

Act. 3. 7. Cripple that sat at the gate of the Temple called **Beautiful** **BY THE RIGHT HAND**, recovered him of his lamenesse. But of all the curative miracles wrought by the vertue of this expression of the Apostles, the casting out of Divells, and freeing the possessed, most astonished the people,

Acts 19. especially after those sons of one *Sceva* (a Jewish exorcist) had took in Hand to counterfeit that

13. powerfull gift by an unwarrantable imitation, and were soundly beaten for their apish and vain attempt: After the Apostles times, the exorcists (an order in the Primitive Church) used this curative adjunct in commanding those to God who were disquieted with Divells. ¶ The curative adjunct

adjunct with a *tangit te Rex sana te Deus* is used in
the conveyance of that Charisme or miraculous
gift of healing, which derived from the infancie
of the Church the inaugured Monarchs of this
Land so happily enjoy : In which expression of sanationis
their sanative vertue they not only surpass the
fabulous cures of *Pyrhus* or *Vespasian*, of which
Plinie and others make mention , but the pre- Plinie
tended vertues of other Christian Monarchs. Nat. His.
And indeed it is a maxime Ecclesiastickē , that
no miracle is wrought out of the Church. And
this miraculous imposition of the Hand in curing
the disease called the *Struma* , which from the
constant effect of that Sovereigne Salve, is cal-
led the Kings Evill. His sacred Majesty that now
is hath practised with as good successse as any of
His Royall Progenitours.

See Dr.
Tookers
Charisma,
see Don

М И И
Арх . Арх . Арх . Арх .
О О О
Арх . Арх . Арх . Арх .
У У У
Арх . Арх . Арх . Арх .
Х Х Х
Арх . Арх . Арх . Арх .

An Index of reference to the
following Table, or Alphabet
of naturall expressions.

Which Gestures, besides their typicall signifi-
cations, are so ordered to serve for privy
cyphers for any secret intimation.

A	B	C	D
<i>Figures out the I Gesture. II Gest. III Gest. IV Gest.</i>			
E	F	G	H
V Gest.	VI Gest.	VII Gest.	VIII Gest.
I	K	L	M
IX Gest.	X Gest.	XI Gest.	XII Gest.
N	O	P	Q
XIII Gest.	XIV Gest.	XV Gest.	XVI Gest.
R	S	T	V
XVII Gest.	XVIII Gest.	XIX Gest.	XX Gest.
W	X	Y	Z
XXI Gest.	XXII Gest.	XXIII Gest.	XXIV Gest.

The necessary defect of these Chirograms in
point of motion and percussion, which Art
cannot expresse, must be supplied with imagi-
nation, and a topicall reference to the order
and number of their Gestures.

A Supplico.



B Oro.



C Ploro.



D Alarorio.



E Appludo.



F Indignor.



G Explodo.



H Despero.



I Otio indulgeo.



K Tristi animi signo.



L Innocentia ostendo.



M Lucri apprehensio plundo.



N Libertatem resigno.



O Protego.



P Triumpho.



Q Silentium postulo.



R Iuro.



S Affervo.



T Suffragor.



V Respo.



W Invito.



X Dimitto.



Y Minor.



Z Mendico.





Jaffick

Agaiwell of exb.

to exb. Hain to exb.

to exb. II exb.

difficult to distinguish, difficult to
distinguish from the beginning of the
beginning of the beginning of the beginning
of the beginning of the beginning of the beginning

B

Ae XXXX exb. exb. exb.

D

Ae XXXX Ae XXX Ae XXX

C

Ae XXX Ae XXX Ae XXX

H

E

I

Ae XXX Ae XXX Ae XXX

M

K

T

Ae XXX Ae XXX Ae XXX

O

P

Q

Ae XXX Ae XXX Ae XXX

V

S

Z

Ae XXX Ae XXX Ae XXX

X

Y

Z

Ae XXX Ae XXX Ae XXX

DAG



An Index to the following Alphabet of naturall Gestures of the HAND.

Which Gestures, besides their typicall significations, are so ordered to serve for privy cyphers for any secret intimation.

A **B**

Figures on the XXV Geſtre. *XXVI Geſt.*

C D E
XXVIII *Gest.* XXXIII *Gest.* XXXIV *Gest.*

F XXXV *Gef.* **G** XLII *Gef.* **H** XLIII *Gef.*

I K L M
XLV Geſt. XLVI Geſt. XLVII Geſt. XLVIII Geſt.

N O P Q
XLIX *Ges.* L *Ges.* LII *Ges.* LIII *Ges.*

R S T V
LV *Gest.* LVI *Gest.* LVII *Gest.* LIX *Gest.*

W X Y Z
LX *Gest.* LXI *Gest.* LXII *Gest.* LXIII *Gest.*

DACTY-







DACTYLOGIA, OR THE DIALECTS OF THE FINGERS.

THe *Hand* the great Artificer and active Contriver of most corporall conceits, receiving good intelligence of the pathetricall motions of the minde, proves a *Summarie or Index*, wherein the speaking habits thereof significantly appear, representing in their appearance the present posture of the phansie. And as we can translate a thought into discoursing signes; so the conceptions of our minde are seen to abound in severall *Dialects* while the *articulated Fingers* supply the office of a voyce.



A
COROLLARIE
OF THE
Discoursing gesture of the Fingers.
WITH AN
Historicall Manifesto, exemplifying their naturall significations.

Inventio-
ne labore.
Gestus I.



THE FINGER IN THE MOUTH GNAWN AND SUCKT, is a gesture of serious and deep meditation, repentance, envy, anger, and threatened revenge. The signification of inventive meditation, Poets the most accurate observers of Nature, have elegantly acknowledged. Thus *Propertius* in the emendation of a verse:

Propert. I. Et sape immeritos corrumpas dentibus ungues.*

2. eleg. Thus Persius of an ill verse:

*Pers. Sat. Nec Pluteum cedit nec * demorsos sapit unguis.*

5. Horac. l. 1. And Horace of the sweating and solicitous Poet.

*Satyr. 10. Sape caput scaberet, * vivos & roderet unguis : who in another place describing the earnest posture of *Canidia*, brings her in gnawing her long nailes :*

Hic

Hic inresellum seva dente livido
Canida rodens pollicem.

Inresellum aiunt, valde sellum, aut non resellum, Torrenti-
id enim venifice magis convenit, longos curvosq; ge- us in Hor.
stare ungues quos incantationes suas [meditando]
* arrodant, quod [summan animi attentionem] de-
monstrat: As Torrentius upon the place. And to
this signification belongs that of the same Poet:

De * tenero [meditetur] ungi.

And therefore in the Areopageticque School and Sydoni-
Councel-house, they painted among others, Apol. I. 9.
Cleanthes for the signification of his earnest study epist. 9.
in Arithmeticke and Geometricie, with his FINGERES GNAWN about, as *Sydonius Apollinaris*
reports. Goropius very wittily fetcheth the rea- Goropius
son of this gesture from the Etimologie of the in Hierog.
word Finger thus: *Digitus manus significant inven-
niendi desiderium, nam in prima lingua dicun-
tur Vinger, qua vox denotat [invenire desidero]*
nam omnis inveniendi facultas numeratione absolvitur,
*& ad numerandi artem digitus maxime sunt compa-
rati, numeros enim omnes digitis indicamus; quo fit
ut merito nomen habent ab inveniendi desiderio.*

To the signification of repentance, Propertius
alludes:

* *Ungue meam morso sape querere fidem.* Propert. I.
To the intention of envy, that of Martial is 3. eleg.
referred: Martial. I.

*Ecce iterum * nigros corredit [lividus] unguis.* 4. epig. 27
*Id est pro [invidia auxilis] * corredit unguis nigros:*
As Ramirez upon the place. ¶ This gesture is also a wilde expression of fierce anger and cruell
revenge, as Aristotle advertiseth us, who when
he had reckoned up shose actions which are
done by reason of some disease or evill custome,
Arist. I. 7.
Ethic.c. 6.
he

he puts downe this atroction of the nailes, which As Zuir the Interpreters of that place declare to be the ger in Eth. property of men enraged with choler, and silently Aris. threatening revenge. And the Italians, a revengefull Nation, doe most usually declare by this gesture their greedy coveting to be at Hand with rebenge; and therefore that awfull Satyrist of the angry Potet:

Perseus — *Crudum charistratus unguem*
Satyr. 5. — *Abrodens ait haec* —

So they report of *Orestes* raging and transported with the furious appetite of rebenge to have Pausanias BITTEN HIS FINGER in Arcadia, where a monument representing that expression of anger was built, as *Pausanias* hath left it recorded to Pierius in posterity. And the masters of the Hieroglyphiques pourtray out this gesture to the same l. 37. significations: And if we see one BITE HIS THUMBE at us we soone infer he meanes us no good.

Fleo.
Gest. II.

TO PUT FINGER IN THE EYE, is their expression who cry, and would by that endeavour of nature ease themselves and give vent to their conceived heaviness. The reason of PUTTING FINGER IN THE EYE IN WEEPING, is, because teares falling from the EYE, with their saltnesse procureth a kinde of itching about the carnell of teares, which requireth aid of the Finger to be expressed at their first fall; afterward the parts affected with that quality, and one teare drawing on another, such expression is not so necessary. Besides this caske of rubbing the WEEPING EYE, a strange matter therein requireth wiping, which also moveth the

the Finger to haste to the EYE watered with teares; but this is after a while, the other almost before any teare fall, as though they were expressed with rubbing. Thus *Moagetes* the Tyrant of Cibyra, when he was greatly affrighted at the minatory words of the Roman Consul, *Cn.* Livie l.38 *Manlius*, imposing the sum of five hundred talents in ready money to be laid down upon the naile, counterfeiting and pretending his neediness, after much base huckling, and rising by little and little, one while hafting and wrangling, another while praying and intreating (and that with whining and PUTTING FINGER IN THE EYE) he was fetcht over at length, and came off to pay a good 100. talents of silver, and deliver ten medimnes of corne besides.

TO HOLD UP THE THUMBE, is the gesture Approbo: of one giving his voice or suffrage, of one Gest. III. that helpeth with his word at the time of election, and of one shewing his assent or approbation as *Flavius Vopiscus* writeth. The putting forth of *Flavius Vopiscus*: the Finger also signifies an allowance of opinion, advice and judgement of others wisely uttered in our presence.

TO HOLD UP BOTH THE THUMBS, is an ex- Extollo: pression importing a transcendency of praise, Gest. IV. Hence *Horace** *Ut roqz, pollice, dixit, pro [summo favore.]*

*Fautor * utroqz tuam [laudabit] pollice ludum:* Horace Serm.
Of which proverbial speech, *Porphyrius* conceit runs thus: *Utroqz, pollice, id est, utraqz, manu, synecdoche à parte ad totum. An qui [vehementius laudat] * manus jungens, * jungit pollicem cum proxi-* Etasni,
M mo? Adage:

mo? Acron another way * Utroqz pollice, synechodoche, manu utraqz sublataqz pariter, ac sapientia mota, hic enim gestus valde laudantis est: Sane utraqz sicut ex iis conci*ci* licet, proverbij origo fuit, inquit Erasmus.

Collate-
raliter
monstro.
Gestus V.

TO POINT WITH THE TURNED OUT THUMBE is a note of demonstration; for as by divers gestures of the Thumbe wee signifie the various motions of our minde, so by the same we are wont to point out, and shew those wee love, and such who deserve our commendations by PUTTING FORTH THIS FINGER, making it many times to usurpe the office of the Index, as may be collected out

Claud. de of Claudian:

6.Hon. —Gaudet metuens & pollice [monstrat.]
Consulat.

Indico.
Gest. VI.

Beckman
de orig.
lat.ling.

Fessus.

Martial
Epigram.

THE FORE-FINGER PUT FORTH, THE REST CONTRACIED TO A FIST, is an expresse of command and direction; a gesture of the Hand most demonstrative. This Finger being called *Index ab indicando*, *Deicticos* by the Greeks, id est Demonstrator. *Hinc* [*indigitare*] *verbum pro re* *satis idoneum, hoc est digito ostendere, vel digitum intendere*: And hence some of the Heathen gods were called *Dii indigiti*, because it was unlawfull to name them, or point them out as it were with this Finger. The force of this Finger in pointing out men of note and quality, Poets and Historians the accurate observers of the naturall expressions of the Fingers, doe every where acknowledge in their writings, alluding thereunto: Thus the sinewie Epigrammatist:

Rumpitur invidia quod turba semper ab omni

[Mon-

[Monstramur] * digito —

Thus Horace :

Quod [monstror] * digito preteriuntum.

Thus the Schoole-Amorist :

Sepe aliquis * digito vatem [designat] euntem

Ait q̄ ait, hic hic est quem ferus urit amor.

Thus that obscure Satyrist :

At pulchrum est * digito [monstrari] dicier hic est: Perseus
Satyr. I.

Where the Satyrist (as Lubentius comments upon
the place) taking an argument from the adjunct,
seems to have respect unto the History of De-
mosthenes which Cicero toucheth at , who was Cicero
much affected with the mute encomium of this

Tus. 5.

Finger , directed towards him by certaine wo-

men that were drawing water, and saying this is

Demosthenes ; yet this is the same man Diogenes,

the Cinique pointed out in way of derision, not

with the Index , but the middle Finger. To pa- Laert. I. 6.

rallel this with another example drawne out of

Historicall antiquity. The first time that The- Plutarch

mistocles came to the Olympique games, after the in the life

victory obtained over Xerxes navie at Sea, he was of The-

no sooner come into the shew-place , but the mistocles

people looked no more at them that fought, but all cast their eyes on him, shewing him unto the

strangers that knew him not, with their Fingers,

and by clapping of their Hands, did witnesse how

much they esteemed him ; who being a man am-

bitious by nature, and covetous of honour, was

so much tickled with this publick demonstration

of their loves , that he confessed to his familiar

friends , he then did begin to reap the fruit and

benefit of his sundry and painfull services he had

taken for the preservation of Greece. The natu-

rall validity of this indigitation of persons , and

pronominal vertue of this Finger, when accentually put forth, appeared in the malipert demonstration of *Diphilus* the Tragedian, when he acted in the Playes dedicated to the praise of *Apollo*, who when he came to that verse in his part, *Miseria nostra Magnus est*, directing his Hand and pointing to *Pompey* surnamed the Great, he gave it a remarkable pronunciation; and being constrained by the people (who with their Hands loud applause encouraged him) to repeat the same divers times; continuing in that demonstrative gesture, he drove out him that was guilty of too great and intollerable a power. But *Pylades* for such a speaking pranke of his Finger, came not off so well; for, *Ottavius Augustus Caesar* banished him out of the City of Rome and Italy, because he had POINTED WITH HIS FINGER at a spectatour who hissed him of the Stage, and so made him to be known. The valiant *Boucicaut* instead of speech used such a POINT OF DECLARATION with his Finger, and as it is likely shewing some other of his Fingers afterwards to signify that he was a kin to him he pointed at, as the Fingers of his Hand which are brethren. For in that furious battell that *Bajazet* the Turkish Emperour waged against the King of Hungarie, where there were many French-men, and the Count of *Nevers*, the Count of *Ewe* and *March*, and the valiant Marshall *Boucicaut*, who the next day being brought before *Bajazet* sitting under a pavilion spread for him in the field; *Bajazet* having heard by his Interpretour that the Count *Nevers*, *Ewe* and *March*, were neare kinsmen to the King of France, caused them to be reserved, commanding they should sit on the ground

Causin
Soldier.

ground at his feet , where they were inforced to behold the lamentable butcherie of their Nobility. The valiant Marshall *Boucicaut* in his turne was produced; he who was wise, and particularly inspired by God in this extremity, made a signe with his Finger before *Bajazet*, who understood not his language, as if he would declare himselfe the kinsman of the Count of *Nevers*, who beheld him with an eye so pitifull, that it was of power to rent rocky hearts : *Bajazet* being perswaded by this signe that he was of the bloud Royall, caused him to be set apart to remaine a prisoner, where he afterwards by his great prudence endeavoured the liberty of those noble Gentlemen and his owne. ¶ Sometimes this *Fingers* [ibi] stands for an Adverbe of place. And it was the custome of the Romans in the meetings of divers waies to erect a statue of Mercurie with the *Fore-Finger* pointing out the maine road, in imitation whereof, in this Kingdome we have in such places notes of direction ; such is the *Hand* of St. *Albans*. And the demonstrative force of this *Finger* is such, that we use to forewarne and rebuke children for pointing at the Pallaces of Princes as a kinde of petty treason. The Roman Histories afford us a notable example of the practice of this moving Adverbe of place in *Marcus Manlius Capitolinus*; for when he was accused *Ius*.

Plutarch
in the life
of Camili-

for moving sedition , and his matter came to pleading , the sight of the Capitoll troubled his accusers much , for the very place it selfe where *Manlius* had repulsed the Gaules by night, and defended the Capitoll , was easily seen from the Market-place where the matter was a hearing ; and he himselfe POINTING WITH HIS HAND

shewed the place unto the gods, and weeping tenderly, he laid before them the remembrance of the hazard of his life in fighting for their safety : This did move the Judges hearts to pity, so as they knew not what to doe, neither could they use the severity of the Law upon him, because the place of his notable good service was ever still before their eyes ; wherefore *Camillus* finding the cause of delay of Justice, did make the place of judgement to be removed without the City into a place called the Wood *Petelian*, from whence he could not shew them the Capitoll, and having deprived him of this advantage, he was condemned. ¶ As it is a gesture of command and direction, imperious masters with a stately kinde of arrogancie often use it to their *meniall* servants who stand ready expecting but the signall of their commands, when they call them, not without a taunt, to execute the tacit pleasure of their lordly will ; an expression flowing into their *Hand* from the hautinesse of spirit, and an insolent humour of domineering : And the signe of pride is the greater when men affect to have their mindes thus discried, and ou others to gueste at their meaning by what heire talking *Fingers* exhibit, as if their high raised spirits disdained to descend so low as to explaine their minde in words, but thought it more then enough to signe out their intent with their *Fingers*.

Terrorum
incutio.

Gest. VII.

THE HOLDING UP OF THE FORE-FINGER, is a gesture of threatening and upbraiding. Hence this Finger is called [*minax*] or [*minitans*] by the Latines, *quod eo* [*minas inferimus*]

C.

& in [exprobrando] utimur. The force of this Finger in denouncing threatenings when it is brandished in way of terror, Seneca acknowledgeth, where he saith that of old in children, Constant. Solebat ciere lachrymas * ditorum motus. Hence also Plutarch borrowed his *ad spieus & sanctuary entru, de eo qui [alteri terrorem denunciat.]* To this may be referred the relation of a worthy and right elegant Country-man of ours in his voyage into the Levant, who being in the Isle Rhodes, and one morning prying up and down, a Turke met him, and threatening him for an English man and a spie, with a kinde of malicious posture, laying his Fore-Finger under his eye, he seemed to have the looke of a designe.

THE FORE-FINGER KISSED in the natural greetings of the Hand, hath been ever tooke for a complementall salutation, and is used by those who adore, worship, give honor, thanks, or a faire respect. Hence called, *Digitus [salutaris] vel [salutatorius]* because this Finger as designed by nature to that office of respect, hath been thought most convenient to performe the ceremony of a salutation. And [*Adoro*] (saith learned Selden) hath its derivation from this gesture, *quod ad ora sive os digitum [salutarem.]* And the Hebrewes use the phrase of this gesture for veneration. As concerning the signification of thankes implied by this gesture, Sir Francis Bacon covertly acknowledgeth where he feignes rule in a most proper and significant expression of the people of Benusalem, who lift their Right Hand towards heaven, and draw it softly to their mouth, which is the gesture they use when they thank God.

THE

M 4

Selden
Titl. of
Honour.

Fran. Ve-
his new
Atlantis.

Silentium **T**HE LAYING OF THE FORE-FINGER UP-
indico. ON THE MOUTH, is their habit who would
Gest. IX. expresse their silence, conviction, shame, ignorance, reverence, servile feare, modesty, a revolving meditation, admiration and amazement. After which manner also we crave and promise secrete. To the signification of silence appertaines the proverbiall phrase taken from this gesture, * *Digitum ori imponere pro [silere.]* Whence the Poet,

—*Digitu[m] compescit labellum.*

Judges 18 Hence the five spies of Dan unto the Priest of *Micha*, Hold thy peace, LAY THINE HAND UPON THY MOUTH. Hence also the coyners of **19.** **Pierius** Hierogly. 1.37. the Hieroglyphiques introduce this gesture to note Taritura[n]. ¶ To the signification of conviction or a modest ignorance, belongs that of the sonne of *Syrach*, If thou hast understanding answer thy neighbour, if not, LAY THINE HAND ON THY MOUTH. ¶ To the signification of admiration and amazement appertaines **Job 21. 5.** that of *Job*, Marke me, and be astonished, and LAY YOUR HAND UPON YOUR MOUTH. And

Apul. Me- to this note of admiration that of *Apuleius* may **tam. I. 1.** be referred, *At ille * digitum à pollice proximum ori suo admovens, & [in stuporem attonitus] Tace, Tace inquit.* ¶ This gesture of the Index is likewise important in craving silence. For after this sort was the effigies of *Harpocrates*, framed among the *Egyptians*, as a monument of silence. And the Ancients were wont to weare in their rings the seale of *Harpocrates*, for this cause (saith *Plinic*) that they might declare silence and secrete of the businesse in Hand. *Hinc reddie Harpo-*

**Plinic in
his Nat.
Hist.**

cratems

cratem id est [tace.] Hence Alciat took his Embleme.

Alciat:
Embl. 11.

*Cum tacit hand quicquam differt sapientibus amens,
stultitia est index linguaq; voxq; sua.*

*Ergo * premet labias, ditoque [silentia suadet,]
& sese Pharium vertit in Harpocratem.*

In this posture the image of *Titus Livius* of Padua was placed over the doore of the *Prætorium* of that City, for that he had comprised so much in his writings that he seemed to have denouced silence to all other Writers. Hence *Martianus Capella*, *Verum quidem redemitus puer ad* os compresso digito salutari [silentium commonebat.]*

Pierius:
Hierogl.
l.36.

And in allusion to this gesture, *Ovid*:

Quig premet vocem digitoq; [silentia suadet.]

Ovid Metam.l.9.

The Egyptian Priests, Indian Brachmans, the Persian Magi and the French Druides, and all the old Philosophers and wise men, very politickly caused to mould and pourtraiit their gods with their Fingers upon their lips, to teach men (their adorers) not to be too curious enquirers after their nature, or rashly fable forth what ever they imagine of them, lest that being discovered, they should have been found in the end to have been but men, either worthy in their time for warre or peace, and after their death deified.

Heraclitus is reported to have come out of his mothers wombe with this Finger, the index of silence fixed upon his lips, in the same manner as the Egyptians feigne *Orus* to have been borne, and before him *Sol*; whereupon because this Finger clave to his mouth, it was faine to be removed by incision, and the scar remained alwayes in his lip, a conspicuous signe of his close and mysticall nativity. ¶ As concerning the use of this

ge-

Suidas.

gesture to intimate we know somewhat, which neverthelesse we will not utter: or this way of promising secrēcie when we are required, they are expressions that many times occur in the actions of common life.

Redarguo Gestus X. **T**HE BOWING DOWNE OF THE FORE-FINGER FOR A checke of silence, and to redargue,

is an action often found in the *Hands* of men. This gesture if objected with a more frequent motitation, obtaines the force of an ironical expression; and with the Ancients it was called *Ciconia* or the Storke, from the forme of a Storks bill pecking, which it seemes to imitate. That darke Satyrist the obscure richnesse of whose stile doth much depend upon such adjuncts of expression, alluding to this gesture:

O Jane, à tergo quem nulla Ciconia pinsit.*

Hierom in præf. ad Sophoniam. And St. Hierom whose works are very curiously garnished with such criticall observations, very elegantly alludes to the same expression, *Qui fissirant Holdam viris tacentibus prophetasse, nunquam post tergum meum* manum incurvarent in Ciconiam.* The Greeks in this matter call it the

Causabon Causabon upon Pers. Satyr. I. Crow, as *Causabon* gathers out of *Hesiod*, thus interpreted, *Cave inquit domum linguis imperfectam ne caput tibi tundat garrula Cornix.*

Compello Gest. XI. **T**HE LIFTING UP AND BOWING OF THE INDEX TOWARDS THE FACE, is a usuall gesture of invitation as naturally significant to that intent, as the inward waving of the whole Hand; and is a naturall Synechdoche of gesture, whereby we use a part for the whole Hand: he that shall set himselfe to observe the manners and

and discoursing gestures of men shall soone finde
this observation to be true and valid.

THE RAISING UP AND BOWING THE Veto.
FORE-FINGER FROM US, is a gesture natu- Gest.XII.
rall to thosē who beckon a retreat or forbid, and
is a Synechdoche of gesture whereby we signifi-
cantly use the *Index* for the whole *Hand*. Though
I annex no example of this gesture, yet the vali-
dity thereof is not much the lesse; and when all
is done, somewhat must be left to observation;
and if it be matter of oversight in the cursory
reading over of some Histories, then my Rea-
der hath an opportunity to oblige me by a more
happy invention and application; yet prudēt
omissions have their places, and an universall
forestalment of a Readers fancie or memory, is
one of the fourē and twenty properties of a
moyling Pedant.

TO FEEL WITH THE FINGERS ENDS, is Diffiden-
tiam nota.
their scepticall expression who endeavour
to satisfie themselves by information of the
Tact, in the qualities of a thing. A gesture that
proceeds from the instinct of nature, whereby
we know our *Hand* to be the judge and discer-
ner of the touch, for although this touching
verte or tactive quality be diffused through the
whole body within and without, as being the
foundation of the animal being, which may be
called *Animalitas*, yet the first and second qual-
ties which strike the sense, we doe more curiou-
sly and exquisitely feele in the *Hand*, then in the
other parts, and more exactly where the *Epider-*
mis or immediate organ of the outer touch is
thin.
Dr. Crook
in his A-
natomy.

thinnest, but most subtly in the *grape* of the Index, which being the only part of the body that hath *temperamentum ad pondus*, is by good right chiefe Touch-warden to the King of the five senses. The satisfaction the Hand gives the minde by this gesture, made *Alciat* (taking his hint from *Plautus*, who seems to me to have called this expression *manum oculatam*) to represent in Embleme the certainty of things by an eye in a Hand. Hence *manns oculata* the Adage; and verily we may well beleeve this ocular test or feeling eye of the Hand. *Thomas Dydimus* as diffident as he was, received a palpable satisfaction by this way of silent information.

Mollicie
prodo.
Gestus
XIV.

Plutarch
in the life
of Pompey.

TO SCRATCH THE HEAD WITH ONE FINGER, is a kinde of nice and effeminate gesture, bewraying a close inclination to vice; observed in many by cunning Motists who have found the way to prie into the manners of men. A gesture so remarkable that it grew into an Adage,* *Digito uno caput scalpere*, by a metonymie of the adjunct signifying impudence & effeminacy, taken by Critiques out of *Juvenal*, who hath given a satyricall lash at this gesture. *Pompey* was publickly upbraided to his face with this note of effeminacy by *Clodius* the Tribune, asking aloud these questions; who is the licenciosest Captaine in all the City? what man is he that seeks for a man? what is he that SCRATCHETH HIS HEAD WITH ONE FINGER? some that hee had brought into the market-place for that purpose, like a company of dancers or singers, when he spake and clapped his Hands on his gowne, answered him strait aloud to every question,

sition, that it was Pompey. As concerning the phrase of seeking for a man, that Prince of the Senate of Critiques, sayes that he hath read in an old manuscript of an Interpreter of *Lucan* ne-
ver published, this distich :

Magnus quem metuunt homines, digito caput uno
scalpit, quid credas bune fibi velle? virnum.*

Molles enim solent virum querere. Cicero also observed in *Casar* the same genuine fashion of his *Hand*, as appeares by the opinion he once had in the life of *Casar*: when (saith he) I consider how fairly of *Casar*. he combeth his fine bush of haire, and how smooth it lyeth, and that I see him SCRATCH HIS HEAD WITH ONE FINGER ONLY, my minde gives me that such a kinde of man, should not have so wicked a thought in his Head, as to overthrow the state of the Common-wealth. By the way, I cannot but note, that two of the greatest Commanders Rome could ever boast of, concurrents in time, and competitors for the Empire of the World, should be both branded with one and the selfe-same note of effeminacie.

THE PUTTING FORTH OF THE MIDDLE-
FINGER, THE REST DRAWN INTO A FIST on each side, which is then called *iāzg* Gest. XV.
by the Greeks, vulgarly *Higa*, in the ancient Tongue, *pugner à τούχῳ*, is a naturall expression of *scorne* and *contempt*. This gesture is called *Catapygon* by the Athenians, *id est*, *Cinadus* & *Pareus* in *electis*. *scortum, quia pronus ad obscenitatem & quod [infamiam concuteret] & [convicium faceret]* which is well noted by that elegant Epigrammatist:

Rideto multum qui te Sextile Cinadum

*Dixerit, & * digitum porrigito medium.*

Martial
Epigram.

Id

As Rami. *Id est, si te Sextile Cynædum vocaveret, tu eandem rez upon the place. to, qua nota Cynædi est, non solum enim ad [irrisio-*
nem] sed etiam ad [infamiam & molliciem alicujus denorandum valet. [To which that of *Plantus* may be referred :

*In hunc *intende digitum hic leno est.*

Martial Epigram. Hence also *Martial* calls this Finger, *Digitum impudicum.*]

* *Ostendit digitum sed [impudicum.]*

Derides quoq[ue] fur & [impudicum.]

* *Ostendis digitum mibi minanti?*

Perseus calls it *[infamum.]*

Satyr. 2. *Infami digits.* —

With *Acron* and *Porphyrius* it is *[famosus.]* Eu-

Euphorio calls it *[improbum.]* Et hic quidem * in-
 tendebat improbum reclusæ digitum dextræ; descri-
 bing the posture of exprobation in some images.

Idem lib. lion *[flagitioso]* digito superiore explicans bar-
 bam. With *Plantus* it is *[manus pullaria]* à pal-
 pandis tentandi pullis, &c. (as *Turnebus* thinks.)

[Petulans] and *[lascivus]* by others. Hence
 with the Athenians, *oxua* οὐεῖ, *id est* scimilissare
est prætentare digito ubi quemquam [flocci facere]
ostendunt; nam et si propriæ Græcis sit cum digito per-
*tentamus ecquid gallinam ova conceperit, tamen ver-*bo* eodem utantur cum protensum *[contumeliose]* * o-
 stendunt medium digitum, concerning which ex-
 pression *Juvenal:**

— *Cum fortuna ipse minaci*

*Mandaret laqueum * mediumq[ue] ostenderet unguem,*
*nam * medio digito aliquid monstrare per [ignomini-*am]* fiebat, ob ejus [infamiam] as Lubinus upon*
the place. This pointing out with the Finger
in

in way of mockerie, *Tertullian* calls *digito destinare*. Tertul. de re. That the scoffing motion of this Finger moves an apprehension of what we intend, may plainly be gathered out of the Prophetic of the Prophet *Isaiah*, where he saith, If thou take a way from the midst of thee the yoke, the *PUT*.^{9.} *Isaiah* 53.

TING FORTH OF THE FINGER, and evill speaking, which by the most of Expositors is conceived to be meant of this very gesture, although Divines have variously descanted upon the place. In this sense also that of the Wise man Salomon may be understood, The wicked man speaketh Prov.6.13 with his Finger, that is, his Finger by gestures and signs speaks scoffes. As Doctor *Jermin* in his paraphrastical comment upon the place. *Lampridius* speaking of the notorious effeminacie, and luxurious impudencie of that sottish Emperour *Heliogabalus* among other expressions of his corrupted minde reports him to have used this, *Nec enim unquam verbis pepercit infamibus, cum & digitis [impudicitiam] ostentaret, nec ullus in conventu, & audiente populo esset pudor.* Thus *Caligula* was wont to flout and frump *Cassius Charea* Tribune of the *Pratorian cohort* in most opprobrious tearmes as a wanton and effeminate person. And one while when he came unto him for a watch-word to give him *Priapus* or *Venus*; another while if upon any occasion he rendered thankes, to reach out unto him his *Hand*, not only fashioned, but wagging also after an obscene and filthy manner. Q. *Cassius* a right valiant man, and one that distasted the corrupted manners of those times, tooke this reproach of effeminacie so ill at *Caligula's Hand*, that he bore him a particular grudge for this very cause, and was the man

See Flac-
cius in cla-
vigraph.

Lam-
pridius in
Helioga-
balo.

Sueton in
Caligula.]

man that conspiring with *Cornelius Sabinus* his fellow Tribune, deprived him of life and Empire. Thus *Diogenes* when certain strangers in a great assembly were very inquisitive to know which was *Demosthenes*, *Diogenes* in derision PUTTING FORTH THIS FINGER instead of the *Index*, pointed him out and shewed him unto them, covertly thereby noting the impudent nature and effeminacie of the man. And it may be the envie and despite of *Josephs* brethren towards him shewed it selfe in the contumelious gesture of this Finger, which pointed out unto him their contempt of him when he was afar off, and making towards them, when they said one unto another, Behold this dreamer commeth!

Laert. in
Diogen.

Gen. 37.
19.

Contem-
no.
Gestus
XVI.

Martial
Epigram.

TO COMPREsse THE MIDDLE-FINGER WITH THE THUMBE BY THEIR COM-
PLOSION PRODUCING A SOUND AND SO CASTING OUT OUR HAND, is a gesture we use to signifie our contempt of unprofitable things, & to shew by gesture how we sleight, contemne, insult, and undervalue any thing. This KNACKING with the Fingers was called by the ancient Romans * *Crepitus*, or *Percussio digitorum*. Hence that illustrious Poet expounding the sence of this expression makes mention of the Thumb, which he therefore calls *argutum*, *ideft*, *resonantem*, whose verses very cleare for this businesse run thus:

Cum peteret seram media jam nocte matellam

* *Arguto madiidus pollice Pa-aretus.*

Arguto pollice, that is, as he hath it in another place * *crepitus digitorum*. And *Propertius* to the same purpose,

— At illi —

* *Pollibus fragiles increpere manus.*

The posture of the same expression prepared to create a sound ; The statue of stone at Tharsis which Plutarch speaks of to have been made for ^{Plutarchi} Sardanapalus after his death, and set over his grave, did significantly retaine, which statue was formed dancing after the Barbarian fashion, and **KNACKING** as it were with his Fingers over his head like an Anticke : the inscription was, *Sardanapalus the son of Anacynderaxa built Anchias de expeditis ins and Tarsus* in one day, but thou my friend,

Eat, drinke the wanton Leacher play,

For nothing else is ought I say :

signifying the undervaluing sound produced by such a **KNACKING** of the Fingers, *ed, bibe &c.*
nans cetera omnia sunt illius sonitus quem efficere manus solet, as Athanenus hath it.

TO BEND THE MIDDLE-FINGER WHILE IT STIFFLY RESTETH UPON THE THUMB, ^{in flago.} *Gellius XVII.*
AND SO IN IEATING-WISE TO LET IT OFF, ^{Jun.} *That this gesture was called Talitrum by the ancient Latines appears by Suetonius, who speaking of Tiberinus, and the native vigour of his left Hand, Articulus Suetonii ita firmis fuit, ut caput queri velociam adolescentis Tib. c. 6. 8.*

N

Ta-

Cælius. *Talitro vulneraret.* Sometimes they were said
scimallifare who in mockery used this gesture. A
kinde of punishment we usually inflict upon un-
happy wags. Hence that of Petronius, *Ego du-
Arb. Satyr rante adhuc iracundia, non continuo manum, sed caput
miserantis strillo acutoq; articulo percussi.* *Percus-
sit rō nō dīa pueri Gitonis caput.* This slighting
expression of the Fingers gives such a slur of dis-
grace if used to men, that it hath been thought
such a disparagement as wounded a tender repu-

Sir Francis Bacon in his charge in the
Star-Chamber touching Duells, being then His
Majesties Atturney Generall, informes against
the hot spirited Gallants of those times, who
pretended a defect in our Law that it hath pro-
vided no remedy for FILLIPS. A strange thing

that every touch or light blow of the person,
(though they are not in themselves considerable
save that they have got upon them the stampe of
a disgrace,) should make these light things passe
for such great matters. The Law of England,
and all Laws hold these degrees of injury to the
person, slander, battery, malime, and death; but
for the apprehension of disgrace, that a FILLIP
to the person should be a mortall wound to the
reputation, he saith it were good that men would
hearken to the saying of *Gonsalvo* the great and
famous Commander, that was wont to say, a
Gentlemans honor should be *detlarassiore* of a
good strong warpe or web that every little thing
should not catch in it, when as now it seems they
are but of copweb-lawne, or such light stuffe,
which certainly is weaknesse and not true great-
nesse of minde, but like a sicke mans body, that
is so tender that it feels every thing.

TO BECKEN WITH THE BARE-FINGER, is Contem-
their usuall concise expression; who are ad-
vanced by confidence to reliet upon the strength
of their ability, and would by a provoking fig-
nall dare, chalenge, desie, and bid one prepare
for an encounter, implying a strong presumption
of the victory, as if they esteemed him as nothing
in their Hand. To this expression Horace alludes,
*Crispinus * minimo me [provocat] accipe si vis* Horace
Accipe jam tabulas — h.i. Scdm.

TO GRIPPE THE LEFT HAND THE THUMBE
CLUTCHED IN WITH AEL, is the hold-fast
gesture of tenacious avarice, and significant to XIX;
discover the miserable and penurious condition
of a close-fisted niggard, a parcell of the char-
acter of an old pinch-penny. This catching and
restrained gesture, is an expression often seen in
the Hands of penny-fathers, and men of a terene
complexion, and is parallel to the Thumbe under
the girdle. The Agyptian Mythologists who
were very quaint in their occult devices, used to paint out Avarite by this posture of the
left hand: And they who allegorically interpret
dreames make this hand the symboll of lucre, profit, gaine and increase, as the hand more fitting
to retaine: for though it want the diligence
and insinuating labour peculiar to the Right
Hand, and hath not the faculty to serape and get
by such dexterious endeavours, notwithstanding
being more dull and sluggish, the retentive appetite
thereof is thereby increased, and it is the
Misers maxime, and as it were the signet on his
wretched hand:

Non minor est virtus quam querere parta tneri.

Solinus
cap. 5.
Camer-
rius in
Hor. Syc.
Judges 5.

Judges 7.
Marius in
Bibl.

This hand by the grave testimony of *Solinus*, which *Camerarius* also affirmes, to doe any thing is lesse agile; but to beare burdens, and to comprehend any thing strongly is more fit; for *Jael* tooke the hammer in her *Right Hand*, but the naile in her left, which she smote through the temples of *Sisera*: and the three hundred Souldiers of *Gideon* held their lamps in their left hands, and the trumpets in their *Right Hand*, which *Marius* hath drawne into an allegorie of other significations.

Offensi-
unculam
resenio.
Gest. XX.

Cælius
Rhod. var.
left.

TO GIVE ONE A RAP WITH THE FINGERS HALF BENT, OR KNUCKLES, is their expression who would vent their sleight anger or dislike upon others; or would softly and modestly knocke at some doore. This posture of the Hand was called by the Ancients *Condylus*, *Scilicet digitii articulus, aut nodus in curvatura qua digitis flectitur*. The stroake inflicted with the Hand thus composed, hath from antiquity retained the name of *Condyl*; this the Greeks call *κονδυλίζειν*. We read of a boy who attended at the banquet of *Aeneas* slaine by *Hercules* with a stroake of his *Condyl*, called *Archias* as *Hellenicus* writes, other *Eunomius*, the sonne of *Architeles*, but in *Phoronidos* 2. he is named *Cherias*, who dyed of that blow in *Calydon*, although *Hercules* intended not his death, but chastisement. The Greeks also write that *Tberites* was slaine by the *Condyles* of *Achilles*, because he had stricken out the eye of *Penthisilea* slaine by him with his speare. This gesture is sometimes used by those who would signifie their desire of being let

let in at a doore, and in this sense it was modestly used by *Bagoas* the Eunuch at the tent doore of *Holofernes* his master, whom he supposed to have slept with *Judith*. *Dorleans* upon *Tacitus* saith, he did *plausum facere manibus* to awaken his master, but it is most likely he used the sound of this gesture as a mannerly watchword to intimate his attendance without, and a desire to come in and speake with him; an expression that hath been ever used by such who came to salute or speake with great persons in a morning, to intimate their modest and obsequitous attendance, which they seemed by that low knock to desire their patrons to take notice of.

See Dor-
leans up-
on Tacit.

TO PUT THE FINGERS INTO A GRIPPE OR CLAW-LIKE ASPECT, and to SCRATCH OR CLAW another therewith, is the impotent expression of a cursl heart that eagerly desires to set a marke of its displeasure upon those that have provoked it to a splenitique use of its poumces. But this is no manly expression of the Hand, as more properly appertaining to children and vixens, who are prone upon any provocation to wreak their despite upon others with the talons of their indignation. Fury that hath furnished all men with weapons, left the tongue & the nail to the impotent part of humanity, two venomous weapons, and apt to wranckle where they fasten. And if we see this naile-rubricke in the face of any, we are apt to infer that it is the marke of some such impotent creature.

Iram im-
potentem
prodo.
Gestus
XXI.

TO PRESENT THE INDEX AND BARE-FINGER WAGGING, WITH THE THUMB

N 3

Stultitia
notam in-
figo.
Gestus
A. - XXII.

APPLIED UNTO THE TEMPLES, is their expressiōn who would scornfully reprove any for failing in any exercise of wit, or for some absurd stumble of a tripping and inconsiderate lip , or for some error in manners and behaviour : For this most ridiculous affront implies such men to be Asses. The reason is, for that man only by natures preuent donation hath received ears fixt and immoveable , whereas that which appears most moveable and stirring in that dull animall is his ears; and the WAGGING OF THE FINGER S goes for the WAGGING OF THE EARES , which cannot be done otherwise by reason of this naturall prohibition. *Perseus* alludes to this ironicall signification of the Fingers ,

Nec manus auriculas imitata est mobilis albas.
Hence *Manum addere* the Adage, a metaphor taken from this gesture. The same gesture if you take away the motion , is used in our nimble-fingered times to call one Cuckold, & to present the badge of Cuckoldry, that mentall and imaginary horn; seeming to cry , O man of happy note, whom fortune meaning highly to promote, hath stukke on thy fore-head the earnest-penny of succeeding good lucke ; all which upbraiding scarmes many understand by this gesture only of the Fingers ; for in this sense the common use hath made it the known signall of disparagement , so naturally apt are the Fingers to speake scoffes : For, lascivious disdaine masked by scorn under the disguise of a facetious wit , out of an itching disposition hath been ever very prone to devise and happen upon waies to vent her conceited bitterness, it being the guise of overweening wit to despise and undervalue others :

Hence

Perseus
Satyr. 4.
Erasm.
Adag.

Hence comes your scornfull frumpe and drie
scoffe, keen jeers that wit hath turned up trump,
wherein the dealer rubbeth with a gibe, making
another his laughing stocke; which cunning
game is received into Rhetoricke, and called
an Ironie, a Trope, which gives a man leave
closely to carpe at the manners of men, wherein
what which is expressed by words, the contrary
is shewn by the gesture: nay we may make a witty
board without the helpe and concurrence of an
unhappy word, and your broad verball jest is no-
thing neare so piquant as these foule habits of
reproach by gesture, which broch men as it were
with a spit, and having once entred into the
quicke like shafts with barbed heads a long time
gaule with a sticking mischiefe: and to this feat
of mockery the Fingers have been proclive to
fashion out contempt, provoked forward by a
naturall dicacity.

TO LOCKE THE THUMBE BETW ENF THE Improb-
NEXT TWO FINGER S, is an ironicall vulga-
ritisme of the *Hand* used by Plebeians when they
are contumeliously provoked thereunto, and see
that they cannot prevaile by vieing words, their
spleene appealing to their *Fingers* for aid, who
thus armed for a dumbe retort, by this taunting
gesture seem to lay abant. This position of the
Fingers with the Ancients was called *Higa*, and
the moderne Spaniards by objecting the *Hand* ^{Ramirez} upon Mart
formed to this reproachfull expression, imply as
much as if they should say *pedicavite*, with us it
is usually their garbe who mocke little children.

Parce do.
Gest.
XXIV.

TO GIVE VVITH TWO FINGERS, is a parcimonious expression of the Hand often seen in clutch-fists niggards, and pinch-pennies, from whose gesture the Adage came, *Dare contraria manu, id est [parce & frigide aliquid dare.]* Hence the Spaniards in the propriety of their Tongue, expresse covetousnesse by a short Hand, and bounty by a long and large Hand. These phrases do often occur in *Guzman*, which I take for a subtile contexture of the proverbiall riches and gravity of the Spanish Tongue. *Salomon* dislikes this gesture, where he saith, *Let not thy Hand be open to take, and closed when thou shouldest give.*

Athenaeus And *Artaxerxes* the son of *Xerxes*, who was surnamed Long Hand, because he had one Hand longer then another, was wont to say, that as a Prince (who was Gods image upon earth) he had a Hand to give , to wit , a right Hand very long ; the other to with-hold and take away , to wit, a left Hand, contracted and very short ; adding that it was a more Princely and Royall property, to give, then to take away.

Numeri
Fingit
XXV.

TO BEGIN WITH THE FIRST FINGER OF THE LEFT HAND, AND TO TELL ON TO THE LAST FINGER OF THE RIGHT, is the naturall and simple way of numbering & computation: for, all men use to count forwards till they come to that number of their Fingers, and being come to that number, prompted as it were by nature to returne at this bound or But of numericall immensity, (about which all numbers are reflected and driven round,) they repeat againe the same numbers returning unto unity from whence

whence their account began, which we must not account as an accident, but a thing propagated from the fountaine of nature, since it is ever done and that by all Nations. For the *Fingers* by an ordinance of nature, and the unrepealable statute of the great Arithmetician, were appointed to serve for casting counters, as quicke and native digits, alwaies ready at *Hand* to assist us in our computations. Hence some have called man a naturall Arithmetician, and the only creature that could reckon and understand the mystique laws of numbers, because he alone hath reason, which is the spring of arithmeticall account; nay that divine Philosopher doth draw the line of mans understanding from this computing faculty of his soule, affirming that therefore he excells all creatures in wisdome, because he can account: and indeed not the least of the more subtil part of reason doth depend upon this Arithmeticall infused quality. Hence we account such for idiots and halfe-sould men who cannot tell to the native number of their *Fingers*. And if we count the dole of nature, and those numbers that were borne with us and cast up in our *Hand* from our mothers wombe, by Him who made all things in number, weight & measure, we shall finde that there are five *Fingers* ranged upon either *Hand*, which quinary construction of the *Fingers*, as being of a mysticall perfection is much canvased by the Pythagorean Philosophers, Plutarch and called marriage, because it is a compound of Moral. the first numerall male and female; it is also fitly termed nature, because being multiplied it determins and rebounds upon it selfe, for five times five makes twenty five, and multiplied, by an old number

number it still representeth it selfe, for if you take five unto five by doubling the Cinque you make the Decade ; and there is in it a naturall vertue or faculty to divide, as appeares in the *Fingers* of each *Hand*, so that nature seems to have tooke more delight to order and compose things according to the number of five , then to fall upon any other forme that might have proved spher-
call. Hence *Plutarch* observes that the Anci-
ents were wont to use the verbe *pempasse* that
when they would signifie to number or to reckon.
And the *Memphian* Priests in their Hierogly-
phies, by a *Hand*, the *Fingers* set upright, used
to figure out Arithmeticke. Great is the per-
fection of the totall summe of our *Fingers*, for Ten
is the fount and head of all numbers , for this is
compounded of 1. 2. 3. and 4. which united ,
summe up Ten ; the most compleat of numbers ,
as possesse of the formes of all the others, for both
the eaven and odde, the square, cubique, plaine,
the linear, the monade, and compound, with all
the rest , are comprised in the Decade ; which
therefore *Pythagoras* the Samian , who was
thought to be the first Author of the name Phi-
losophie, as *Plutarch* affirmes, concludes the De-
narie to be the most absolute perfection of num-
bers, because as the Poet saith we have ,

Ovid. l. 7. — *Tot digitos per quos [numerare] solemus.*

Falstorum. *Hadrianus Junius* by an elegant and neat discrip-
tion, seems to allude to the intention of nature in
devising the *Hand* so fit for all accounts , that
it may serve for a counting table :

Hadrian Jun. in Ænigmat. *Porriger in ramos quinos, & quilibet horum*
Diditur in triplices nodos, nisi quintus egeret
Uno, qui solus respondet robore cunctis

Undiq.

The Natural Language of Numbers

Undiq; colliguntur surgo, in valuumq; resida

Ast Abaci desit si foris, ego munia prosto.

Abacus being a counting-table, such as Arithmeticians use.

1 2 3 4 5 6 7 8 9 0

1 2 3 4 5 6 7 8 9 0

1 2 3 4 5 6 7 8 9 0

1 2 3 4 5 6 7 8 9 0
1 2 3 4 5 6 7 8 9 0
1 2 3 4 5 6 7 8 9 0

1 2 3 4 5 6 7 8 9 0

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1 2 3 4 5 6 7 8 9 0

1 2 3 4 5 6 7 8 9 0

1 2 3 4 5 6 7 8 9 0

1 2 3 4 5 6 7 8 9 0

1 2 3 4 5 6 7 8 9 0

An Index to the following Alphabet of naturall Gestures of the FINGERS.

Which Gestures, besides their typicall significations, are so ordered to serve for privy cyphers for any secret intimation.

A	B	C	D
Figures on the I Geste. II Geste. III Geste. IV Geste.			
E	F	G	H
V Geste.	VI Geste.	VII Geste.	IX Geste.
I	K	L	M
X Geste.	XI Geste.	XII Geste.	XIII Geste.
N	O	P	Q
XII Geste.	XV Geste.	XVI Geste.	XVII Geste.
R	S	T	V
XVIII Geste.	XIX Geste.	XX Geste.	XXI Geste.
W	X	Y	Z
XXII Geste.	XXIII Geste.	XXIV Geste.	XXV Geste.

A. Invenio labo - tione.	B. Fleo.	C. Apprabo.	D. Extollo.
E. Collaterabit monstro.	F. Indico.	G. Terrorcm incutio.	H. Silencio indicio.
I. Redargo.	K. Compello.	L. Veto.	M. Diffidentia nota.
N. Mobilia dilectione propono.	O. Conviciū facio.	P. Contemno.	Q. Ironiam infligo.
R. Contemptuosē provocō.	S. Avariciam prodo.	T. Offensiunculari resentio.	V. Iram impotenter prodo.
W. Stultitiae notam infligo.	X. Improbabilitatem objicio.	Y. Parco.	Z. Numerio.





Courteous Reader, in some copies thou shalt find these mistakes,
hereafter mentioned, which I pray
thee charitably to amend, or
not to censure.

Page 3. line 18. for an read in, p. 22.l.6. r. all
good things, p. 43.l.20. the paragraph indica-
tive belongs to the last paragraph of that ge-
sture in p. 44. p. 62.l. 26 r. Rabbin, p. 76.l.17. r.
seyer, p. 73.l.r. manners, p. 76.34. leave out of, p.
83.l. 7. r. the , p. 90. in the margin r. *Pulcherie*
with a Capitall, p. 94.l.6. r. *utrasq;*, ibid.l. 30. r.
affection , ibid. l.32. r. *impressam*, p. 96.l. 30. r.
STRETCHED, p. 112.l.33.r. *dextramq;*, p. 17.l.34
r. *Chirothlipsia*, p. 141.l.15.r. instituted, p. 143.l.10.
r. coevality, p. 149.l.1.r. *fanat*, p. 161.l.16.r. 1000.
p. 167.l.19. r. thanks, ibid.p.l.14.malicious, p. 17
and 64. a marginall quotation superfluous.

wing 5467

{
28



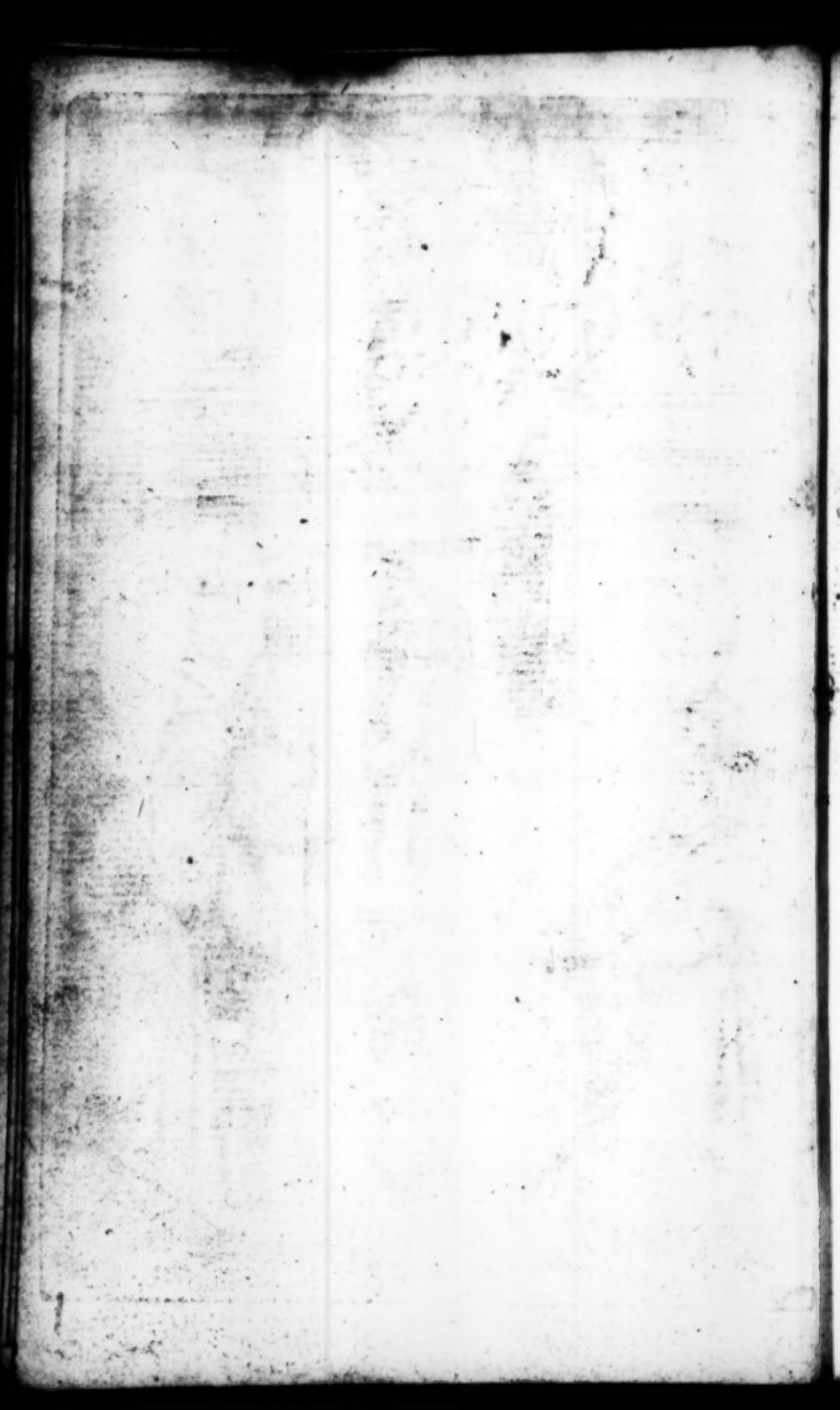


W.H. [sic]

Demosthenes.

Roscius.

Cleop.



CHIRONOMIA:

Or,
The Art of
Manuall Rhetorique.

WITH THE
Canons, Lawes, Rites, Ordina-
nances, and Institutes of RHETO-
RICIANS, both Ancient and
Moderne, Touching the artificiall
managing of the HAND
in Speaking.

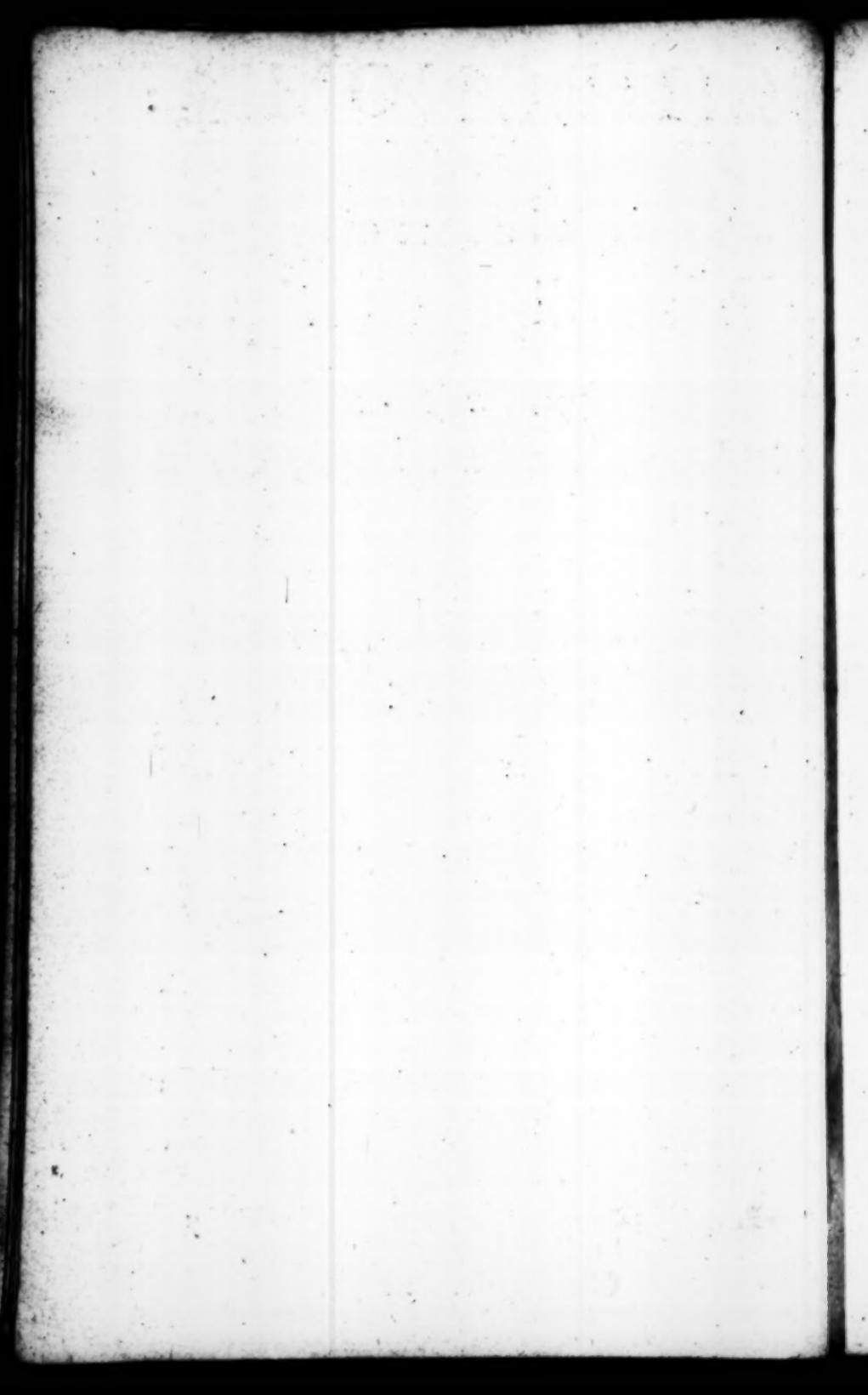
Whereby the Naturall GESTURES of the
HAND, are made the Regulated Ac-
cessories or faire-spoken Adjuncts of
RHETORICALL Utterance.

With TYPES, or CHIROGRAMS:
A new illustration of this Argument.

By J. B. Philochirocephalus.

Ratio est Manus Intellectus; Rationis Oratio;
Orationis Manus. Scal.

LONDON:
Printed by Tho: Harper, and are to be sold by
Richard Whitaker, at his shop in Pauls
Church-yard. 1644.





To His
HONOURED FRIEND
WILLIAM DICONSON
ESQUIRE.

SIR,

After I had once well relished the sweetnesse of your conversation; having calculated your temper and disposition according to the meridian of Friendship, I soone propos'd you to my selfe as an Idea and patterne of all Humanity. This

apprehension I have of your
virtues, is so deeply settled in my
understanding, that I finde it
difficult to restraine affection
from dilating upon this Argu-
ment, even to a Panegyrique:
Yet I confesse I doe not more
truly honour and revere you
under any one notion, as I doe
in that relation you stand in to
my worthy Friend your Son,
a relation which you have
made more reverend and ami-
able, by the felicity of your com-
portment. There, Nature and
Education are in their Zeniths.
This is the *Achma* of worldly
Beatitudes, when by a recipro-
call invention, without the con-
fusion

fusion of distance and proximi-
ty, reverence and affection;
there results by converse, *Idem*
Alter, & Alter Idem: were not
this a truth that hath oft beene
visible to discerning eyes, I
might be thought a little to play
the Poet, and this assertion
taken for an Allegory. Sir, the
congruity of this Art, with your
Nature, in gaining upon the
affections of men, hath made
me pitch upon you as a compe-
tent Judge and Patron: To you
therefore I consecrate this Fruit
of my *Hand*, as to one well
read in the prudentiall Laws
of Civill Conversation, and by
consequence knowing, to man-

age the *Hand*, of your Intellect
and Reason (your reason and
speech) to the best advantage
and utterance of discretion and
honesty. Be pleased in returne
of those expresses of your affe-
ction and respect I have recei-
ved from you, to accept of this
demonstration of respect from
him,

who is

Your faithfull friend to command,

I O. B U L V V E R.

To his affectionate Friend the Author,
On HIS
CHIRONOMIA.

The Hand of Nature plac'd the Eye and Eare
As Parallels within Minerva's spheare:
Th'ast set the Understandings Optique line
Above the common sence of Discipline,
By Thy life-speaking Types, engraven by
A keen beame borrow'd from Thy Muses eye.
The sprucer Arts of Speech will grow more neat
And rich in utterance, by Thy conceit.
Demosthenes might here his garbe refine,
And *Cicero* out-aet his *Cateline*:
Nay, in Thy Glasses typicall Expresse,
Commanding *Rhetorique* may mend her dresse.
Th'ast drawn all bookes *de Oratore*, dry:
And *Polychronicon*s but few will buy,
While they may have Thy *Hand* to draw and mend
All Action by, their Mindes can well intend.
Alcides Chaine is Thine by just surprize,
Plac'd in Thy *Hand*, fix'd to the peoples eyes;
Who may'st with greater sway by this *Hands* tongue
The Wise command, then he his long-ear'd throng.

Singularis amicitiae ergo,
THO. DICONSON, Med. Temp. L.

To his loving friend the Author,

On HIS

CHIRONOMIA.

(high!)

VVhat dream last night I had! how sweet! how
And when I wak'd, how I desir'd to die!
If death such sleep had been: *Minerva's Phane*
Me thought wide open flew to entertaine.
Thy faire *Chironomie*, which there install'd
Was by Wits Hand the new *Palladium* call'd.
The *Graces* Hand in Hand appear'd, in figure
Of honour, acting with the Triple Trine,
The new persuasive gestures of thy Art;
But when I saw Thy active *Muses* part
So well perform'd, I lost my ravish'd sense,
Orecome by her *Hands* silent Eloquence.
May this good Omen strike Thee luck, and force
The Worlds dull eye to like Thy *Hands* discourse,
Untill the Honours on Thy Front that stick,
We count with the Right *Hands* Arithmetique.

J. D.

Ad summum GESTUUM Artificem, &

Chiromysten, in

CHIRONOMIAM.

CVm Venerem spectas blandam mirare figuram

Omnia concinno membra decore nitent.

Omnia sunt formosa, tamen superantur ab Vno;

Non habuit talem vol Cytherea Manum:

Ad eundem.

HOc sit verum, senior quod prodidit olim

* Scaliger, hand poterit pulchrior esse liber.

[* Pulcher quod πολύ χειρ, ex sententia Julii Scaligeri.]

Ad eundem.

ALtera jam teritur Bellis Civilibus astas,
Luxuriatque novo sanguine tristis humus:
Tu tamen in tuto es, nec territat hosticus ensis;
Defendit Manum Te numerosa MANUS.

Ad eundem.

GYthing's commended, so is Martin too,
For Hands of any sort: but their Pens doe
Fall short of thy Quills worth; th'are at a stand,
Admiring You that write a better Hand.

J o. H A R M A R U S,
Oxonien sis φιλιατρος.

Amico suo iageniosissimo, in
CHIRONOMIAM.

CHIRONOMON, gestus Natura legibus effers,
Commensuratos, Rhetoricosq; facis.
Articulis, Digitis, Abacum rationis adornas,
Calcula et in Digitos mittere viva doces.
Sculptura secreta typis manifesta renident,
Ad ventu lucis splendidiera nove.
Tunc fugienda notas, sed ne vos primus Agentis,
Chirofolacismos prævaricantis, babes.
Rhetoris invadis grāvido comprensa maniplo,
Omnia puncta, grāvi suā vis ubique MANU:
Dulce decus Cbaritum ! Manuālē semper ab ore
Verbula commenso gesta decore sonant.

R. G. Nomenclator Chiro-musa.

Of the necessarie and dignitie of this Arc
of MANUALL RHETORICK.

PRÆLUDIUM.



Ow prevalent Gestures accommodated to perswade, have ever been in the *Hand*; both the Ancient Worthies, as also Use and daily Experience make good, it being a thing of greater moment then the vulgar thinke, or are able to judge of : which is not onely confined to Schooles, Theaters, and the Mansions of the Muses ; but doe appertaine to Churches, Courts of Common pleas, and the Councell-Table ; where we daily see many admirable things done by thoſe , who in the course of Humanitie and profitable studies, have been well instructed and inform'd in this facultie of the *Hand*. And the wiſedom of the Ancients is in good part placed in this care and diligence, That they who were nourished to the hopes of great dignities, should have com-

PRÆLUDIUM.

composed and comely motions, which might
signifie an ingenious Minde, and adorne their
very Eloquence. Some may perchance i-
magine, that this *Manuall Rhetorique* is a
vaine and unnecessary Art, because they see
little writ by the Greekes, who were the Do-
ctors of Eloquence; and but few things there-
of by the Latines : when yet these men of
excellent wits of both Nations, have with
great artifice beautified all the sublime kindes
of Eloquence, to heighthen the Grandieure of
a majestique Utterance. *Cresollius* alleadgeth
many causes why this one part of most noble
Science seemes (though not as neglected, yet)
passed by and omitted by those great lights of
Antiquitie. For, the Greekes borne in a regi-
on, which by reason of the thinnesse and puri-
tie of the aire, was more fertile of good wits
then any other productions ; had naturally
both motions of the Minde and Body to ex-
plaine and unfold their cogitations and re-
condite senses with an incredible facilitie: by
reason whereof they less needed the precepts
of this Art. For since they had two Palæ-
stra's, wherein a double *Chironomia* was pra-
ctised, one of Armes, another of Peace, and
proper to the pacifique temper of Humanitie:
a domesticall Theater, Doctors and Rheto-
rique Professors, and publique Declamati-
ons; having in common among them, such

PRÆLUDIUM.

illustrious aides of Pronunciation; no marvell that so few Rhetoricians have left any Manuscripts of the Conformation of gesture; this artifice of the *Hand* being a thing so common, and as it were naturall unto them. Which voluntularity of a prompt & easie nature, wonderfully accommodating it selfe to all things, made the Satyrist say, that the whole Nation Juvenal.
Satyr. 3. of the Greekes were Comœdians: for in the Scene and Theater, and in graphicall assimilating and imitating the affections, there were few of any Nation could match them, and none that could out-act them. And as they were very studious in all kinds of literature; when they apply'd their minds to eloquence, it cannot be said how they excel'd in gesture, by the force and guide of Nature; which perchance was the cause why the Stagerite said, *ποιητικὸν τοῦ φύσεως*, That Rhetorique was Arist. L 3.
Rhet. naturall, and that any one, without the instructions of a Teacher, seems to be of himself & by a Naturall ingenie, fit to raise motions in himselfe and others. But the Romans coming out to speake, not from under the Canopic of *Minerva*, but the Pavilion of *Mars*, being not of so ready & polished a wit, thought it convenient and necessary to have books of Institutions for the Conformation of these Rheticall expressions: of which, *Plotius* and *Nigidius*, two great Doctors in these Ele-

PRAE LUDIUM.

legancies, (to omit others) published their
beauteous Commentaries. They that follow
Aristotle in his mistaken opinion of *Action*,
esteeming these Chironomicall Notions as
things of no great matter, are much deceived:
for that great Doctor of the * *Lyceum* (as *Cres-
sillus* well observes) spake rather of himselfe,
then of all men in generall: who being of a
most excellent wit, and by Nature furnished
with all ornaments, he contemned Rhetori-
cians, as seeing himself to have little need of
those petty Rules which were carried about
for the conformation of Manuall gestures.

For else, he had *Demosthenes* in his eyes, a
man wholly composed of this Artifice, and
turn'd after a manner, upon the wheele of
Rhetorique: who at first, by reason of his
naturall imperfection herein, was much dis-
couraged: by which it appeares, that an Ora-
tour is not borne, but made: and to speake
well and laudably, there is need of studie and
striving, before the facultie can be attained.
For as for this opinion of ignorant men, who
thinke that Gestures are perfect enough by
Nature, and that the climate availes nothing,
it being not materiall whether the *Hand* be
moved hither or thither: that every one may
please himselfe, observing no rule or admoni-
tion of Rhetoricians: The daily Example of
speakers refutes. For we see many both in fa-
cred

* Aristot.
Schoole
neare A-
thens.

PRÆLUDIUM.

cred and profane places, so preposterously & ilfavoredly expressing their minds, that 'tis a wonder how any eye can behold them with attention. Certainly, men polished with Humanitie, cannot without loathing, behold the prævarications of such duty and slovenly Oratours, and with a just indignation distaste their inconsiderate action. If the Naturall motions were absolutely compleat, & sufficiently fit to open & unfold the sense of the Mind; or were accommodated to gaine good will, or opportune for the incredible force and varietie of the affections; would these goodly Orators and lovers of faire speech so bewray themselves, and wallow in the dirt? But this is enough, to prove that the actions of the *Hand* are not perfect by Nature. Therefore let these upstart and tumultuarie Oratours bragge as much as they will, of the force of Nature, and facilitie of Gestures. Reason, and the sayings of the learned Ancients doe not onely gainsay them, but prove these Cosmetique gestures of the *Hand* to be things of great moment, & the very Palme and Crown of Eloquence. Had the ancient pieces of this Art (which ingenious Oratours writ of old, more for the benefit of after-times then their own) come to our *Hands*, men might have beeene more ready in speaking then they are, and not so prone in these points, to offend
the

PRAE LUDIUM.

the discreeter part of their Auditory; but since those helpes are lost, I cannot see how an Oratour can be perfect and absolutely compleat, that hath not consulted with the Oracle of *Quintilian*, about this Manuall pronunciation; whose institutions contain all those ancient subtleties that escaped the injurious *Hand* of Time. Things which of old, they were wont to learne with their Grammar, as *Sidonius Apollinaris* witnesseth, which perchance, was the reason why *Polibyssnia*, Cassiodor. whom that learned Senatour affirmes to have taught the Elegancie of Gesture, the same by the Greeks is said to have taught Grammar and Letters. And indeed *Decencie* of expression doth so depend upon this Art, that (as Grammarians observe) *Decencie* is properly spoken of *Gesture*, and motions of the *Hand* and *Body*, and it so exalts Beauty from the concrete into the abstract, that Nature and the tacit voice, and assent of all men, allow of it as a thing very materiall in commerce, and is so look'd for at the *Hand* of an Orator, that the defects of extemporalie and jejune Orationes, have been covered by the Elegancies of this Artifice; and those that have come off unhandsomly with their expressions, for want of these comely and palliating graces of Eloquence, were ever laughed at, and justly despised.

CHIRONOMIA
OR, THE
ART OF
Manuall Rhetoricke:



THE Clazomenian Sage (as Plutarch reports of him) upon a curious speculation of the properties and motions of the Hand, as it were in an extasie of admiration, concluded Man to

be the wisest of all creatures, because he had Hands, as if they were the spring and fountaine of all intellectuall and artificiall elegancies: which opinion of Anaxagoras, Galen with great elegancie and humanity, by way of inversion corrects, That because Man was the wisest of all creatures, therefore he had Hands given him, the Hands being added, that as he was the most intelligent, so he might have fit organs to do and explain what his knowledge did inflight him unto; Art in the Hand being the same with Science in the Intellect; nor is the Genius of Nature silent herein, Plutarch endeavours to give an Allegorically interpretation of this saying of

Plutarch
in moral.

Galen de
nisi part.
lib. i.

Scaliger
exercit.

Hippocra
tes in lib.
de statibus
Greg.
Nyss. l. de
Hom. c. 8.

Cassiod. l.
de Animi
cap. 18.

Plin. Jun.
lib. Epist.
19.

Anaxagoras, *Manus est causa sapientie. Manus id est experientia, est causa sapientie.* But regard of the Rhetorical properties of the Hand, Man may well be called *Chirophorus*, id est, *Manus sapiens*, Hand-wile. Galen excellently observes Man to be armed by Nature with three weapons, Reason, the loud weapon of the Tongue, and the Hand, which may be gave the hint to the President of the Colledge of Critiques to make them all three Hands, in that golden saying of his, wherein he subtilly sets forth the Rhetorical force and dignity of the Hand, *Ratio est manus intellectus, rationis oratio, orationis manus.* Hence the Hand, the famous companion of Reason hath ever obtained the preheminence in gesture, and been the *Dominus fac totum* in all matters of corporeall eloquence, as appeares by the cleare testimony of the learned Sages, and the Chirographie of elder Time, Hippocrates calls the Hand, *Optimum dicendi magistrum.* The brother of Basil very copide statibus ously sets out the Rheticall worth of this goodly Scepter and Caduceus of ingenuity. Relic statuitur, *manus esse proprium quoddam naturae loquendi facultate pradite instrumentum, hunc potissimum ad finem efficias ut earum opere expeditior in nobis sermonis effet usus.* Cassiodorus saw also the force of this Hand-maid of wisdome, and living implement of elocution, *Manus singulariter dante ad multas cogitationes nostras communisatur explicandas.* The younger Plinic would have this saying marked and registred, *Recitantium proprias pronunciationis adjumenta esse manus.* And one taking his hint out of the Poefie of Homer, makes this honourable mention thereof,

Desectis manibus perirent quoq^{ue} Palladis artes.

Hence

Hence the Latines significantly call the *Hand*, Chiron.
Manum a manando quod hoc instrumento potissimum actiones e nobis emanent. Therefore the Meletius
Greeks for good cause seem to have called the de nat.
Hands, χειρας απο της ρεσινως ab utilitate, for that Hom.
they are not only assistant to eloquence, but doe
incredibly conduce to all the offices of Rea-
son and Humanity. For it is the choicest
Friend of Art, the Artificer of Elocution , the
Brother of the phansie, and Remembrancer to
her that dwells backwards in the high Towre
of Pallas, the Bodies will and Intellect, the Gift,
the wit, and ingenuity of the outer man, and the
better Genius of the Microcosme : In which
Minerva's darlings, the Phalanx of the Mutes,
and the Pierian Band, are trained & exercised as
in a convenient *Palestra* or *Gymansium*. The Lo-
gisticall motions that appear in the *Hands* of Dis-
putants, as they demonstrate the large command
of the signifying faculty of the Body which flows
not only into the vocall organs, but proceeds so
far, as to the *Hands*: so they significantly argue the
Hand to be a peculiar instrument of reasonable
nature, especially ordeined to set a glosse upon the
vocal expressions of the mind. The *Hand* being a
part so prompt & officious to afford the Tongue
necessary aid , so powerfully inclined by its na-
turall gifts and abilities to bring reliefe to rea-
son, so apt and fit on all essayes to deale in mat-
ters of expression , and to affect the hearers
mindes , that whereas Man by a happy endow-
ment of nature is allowed two instruments,
Speech and a *Hand*, to bring his concealed
thoughts unto light ; the *Tongue* without the
Hand can utter nothing but what will come forth

lame and impotent, whereas the *Hand* without the discourse of the Tongue, is of admirable and energeticall efficacie, and hath atchieved many notable things. All Histories abound with the exploits of the *Hand*, which hath performed and brought to passe more things by a significant silence, then the Tongue hath ever done by an audible demonstration.

Philostratus in vita Apollonii *Apollonius Tyaneus* by his most famous example alone, shall serve to cleare this point, who when he had with an incredible religion observed the Pythagorean silence, neither had suffered any word to fall from him during the space of five whole yeares; yet when he came into Cities labouring of sedition, *τη χει το τη μεγωνη μανη ατης vultu sedabat discordias*: After which manner hee travelled through Pamphylia, Cilicia, and other regions of the earth: For whatsoever is exprest by the *Hand* is so manifestly spoken, that men of the most obtuse understanding that are not able to conceive of the words pronounced in an unknown Tongue, to whom an Oratours spent oyle is meerly lost, because their rich and elegant expressions in conceits transcend the pitch of their capacity: yet these may see and perceive the intention of the *Hand*, which by gestures makes the inward motions of the minde most evident: for all men (a thing nature hath so appointed) are stirred & moved by the same motives of the mind, and doe in others understand and take notice of the same moving demonstrations, by experience judging and approving in themselves those affections that outwardly appeare to worke upon others. Hence the ingenious are forced to confess that all things are more expressive in the *Hand*

Hand, as that which doth garnish the sense of words, and gives the shape, figure, and winning glory unto eloquence. This strengthens Speech with nerves, and the sinewed cords of twisted Reason. Speech divided from the Hand is unsound, and brought into a poore and low condition, flaps and creeps upon the ground. The babling Tongue (indeed) may have a long and spacious walke, and the full mouth may prate and run ore with large and loud impertinencies, but without the concurrence of the Hand, the mouth is but a running sore and hollow fistula of the minde, and all such ayery trash but the tracks of an unprofitable lip that wants the assistance of those native Orators which were designed to attend the perfect issue of a well delivered cogitation: for what can we expect from that eloquence that neglects the motions of the Hand? or what can we conceive can be wrought out of that which is maimed and deformed, that should bee able to worke upon the affections? Whence a grave Father, an Author of Classical authority (the high pitch of whose fancies some may chance to admire): borne on the rapture of his thought, run so high in his expressions, that he denies that man could have enjoyed the honour of an articulate voice, had not nature planted this magazine of Speech in the body, and storred it with native ammunition for the defence and arming of oral reason. And verily if Man were disarmed of this native weapon, or organ intended for the speciall advancement of utterance, wanting the subtle force of his Hand and Fingers, the expression of his Tongue would be very weake and unhewed; for the motions of

Greg.
Nyff'n
I.de Hom.
ophe.

CHIRONOMIA : Or,

the Hand in pronunciation, doe much enrich and endeare the expressions of the Tongue, which without them would many times appeare very meane : And if we consider the orations yet remaining among the ruines of former ages which were publickly pronounced, wee may cease to admire the advantages they have had over others, or themselves only penned ; so that we may not so much wonder how they having been armed by discourse and voyce (together with the emphatical assistance of the Hand) have produced such prodigious effects : For, these gracefull aids of Speech and advantages are so peculiar to pronunciation and the Hand, that the

Fabius lib
11. cap. 3.
de Inst.
Orat.

Pen or Presse knoweth not what they mean, This is sufficiently confirmed by what Quintilian reports of Hortensius, a long time Prince of Ora-tors, afterwards Coevall and Competitour with Cicero, but alwayes accounted the second, whose writings notwithstanding were so short of that fame of his living eloquence of pronunciation, that it appeares there was somewhat in those O-rations he pronounced which pleased very well, which they who came afterwards to read could not finde; the gifts of speaking and writing well, although compatible, yet not so inseparable that he who pretends to one, must necessarily bee possesst of both. That Virgin Monarch, Queen Elizabeth of famous memory, whose Apothegmes may passe among the Oracles of Royall Reason, and Civill Prudence, having heard, or rather seen a Sermon that was preached before Her with the advantage of pronunciation, was much affected and taken therewith, and having the same Sermon afterwards presented unto Her,

Her, when She came to read it, and found not the insinuations of elocution and gesture, gave Her Judgement of it, That it was one of the best Sermons She ever heard, and the work she ever read.

Not only prophane, but sacred Authors have taken notice of this solemn bond and Rhetoricall obligation between the Hand and the mouth, and have not only allowed the language of the Fingers by which the Ancients were wont to speake, but have likewise punctually set downe the office of these sides-men the Hands, and gravely noted their necessary imployment and concurrence to the more advantagious setting out of speech. Among the recorded advantages of gesture and Rhetoricall uniformity, the

observation of *Noetrinus* is not to be passed over in silence, whose ingeditous animadversion it is, that the Septuagint in their version of the Proverbs, where Solomon bringeth in wisdom speaking; and where St. Hieronim translation, or

the vulgar Latine hath it, *Ex tendit manum mentem*, in the Septuagint translation it is, επετινον ρησος επεξεργαζεται sermones; for that speech may have life and efficacie in it, the Hands must goe out, and gesture must appear to the eye that it may give evidence to both sensis: And Solomon

where he accuseth the sloathfull man for not bridging his Hand to his mouth, seems to have cast an eye upon the old Ægyptian symbol, and to have said, his Hands touch not his lips, his action agrees not with his voyce: For to this sensis the Exposition of Saint Gregory may with little wresting be drawn, *Manum ad os porrigeret, ut vox sua opera concordare*; a good dependance &

of gods

Noetrinus in e-
lect. sacr.
C. p. 1. v.
24.

Proverb.
19.14.

necessary relation, the Hand is joyned to the Lips, and the Lips must be so knit and held with the Hands, that sometimes our very words and speeches are throwed into Hands, as the Scripture in this place insinuate. And it is observable that the

Act. 2. 3. Spirit that is called the Finger of God, appeared under the form of fiery Tongues, a most excellent connexion and it may be not without a Rhetorickall mystery of diuine and powerfull elocution, the gift of speaking being granted hereby as well to the Hand as the Tongue, and a doore of utterance opened by the Spirit in both; no marvel therefore that they of *Lisbon* seeing the chiefe Speaker of the Apostles speaking in the power of these Tongues, as this Finger gave him

Act. 13. 12. utterance, tooke *Parr* for Mercury their imaginary god of eloquence. Since (therefore) the Tongue is obliged to the Hand, it will become elegant Divines to be good at Action, bring thy Hand to thy Mouth, and thy Tongue to thy Finger, and thou hast a most perfect symboll of Rhetorickall heat and divine expression.

Eccles. 9. 37. For the Hand of the Artificer the worke shall be commended; and the wise ruler of the people for his speech, saith the son of Sion. It stands him in Hand therefore who would emblazon the armes of the Queen of the affections Eloquence, to use her owne pencil the Hand, of a most secret property to quicken speech, for where Eloquence swayes the Sceptre, the graces of utterance forsake their place and the feblenesse of the proper forces of the Tongue are perceived, if they be not this way relieved by the Hand, by whose armes and allurements (as it were by main force) the ancient Orators have so often extorted appro-

The Art of Manuall Roberyske.

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approbation from their auditors, and by this third supply of elegant deportment invading the minde through the eye, with easie accesses put themselves into the possession of the people: And questionlesse those brave generous formes of discourse wherein Art hath beene mastred to abundance, and richnesse of speche mixed with sweetnesse and majestie of action, wherewith those great and strange conceptions of the Antientz have been so curiously limbed and plentifullly adorned and graced, are but considerently taken notice of in these times, the perfections wherof can be of no meane importance, wher without the helpe of this great secret, neither ornament of Art, nor grace of Nature can be but in part pleasing, nor (as one well observes) shall all the reasons the Tongue can alledge biperf^t Balzacck. swade a very woman, resolving to resist. But the Hands are those common places and Tropiques of nature, which receive most of those extraordinary motions which appere in Oration, the high excesse, Enthusiasms, raptures, and commanding beauty of expressions are here found: For, although gesture naturally floweth out with the voyce, yet comeliness and beauty are the decent issues of apt motion, which appear in a sweet delivery, anticipating the ear by the eye. And to speake seriously this artifice of the Hand is no lesse necessary to excellent discourses and concents, then discipline among Souldiers, without which courage is of no effect, and valour most commonly proveth unprofitable: They therefore, who in publicke, and before those who are skitted in the Art of wel speaking fall short in Manuall performance,

suf-

suffering the glory of Eloquence to receive diminution in their *Hands*; do no lesse then cast an aspersion upon the Art they profess, and abuse their hearers; since no speech ought to be publique if you intend to performe it negligently, and not to allow it all the ornaments whereof it is capable; for the polishing whereof wee need not go far, since the *Hand* is able to accommodate the *Tongue* in such occasions, as that which hath a greater variety of Synonymous expressions, and is able to outvie it in equivalent variations. This is sufficiently proved by the old emulation between that famous Oratour *Cicero* and *Roscius* the great Master in the Art of Action; for it is certaine that most eminent Oratour would often contend and strive avie with *Roscius* whether he should more often expresse the same sentence in gesture; or whether he himselfe by the copiousnesse of his eloquence in a differing speech and variety of expression pronounce the same; which raised *Roscius* to that height and perfection of knowledge, that he wrote a booke, wherein he compared Eloquence with the Art or Science of Stage-players: And indeed the fame and estimation of *Roscius* grew hereupon so great, that learned *Cato* made a question whether *Cicero* could write better then *Roscius* could speake and act; or *Roscius* speake and act better then *Cicero* write. Hence a certaine moderne Author reckoning up nine kinde of wits usuall at this day, makes up his account thus: *Imprimitus*, a Simian or Apish wit; an Arcadian wit, an Autolian or embezled wit, a chance-medley wit, a smirke, quick and dexterically wit; and a Roseian wit, which is only in gesture, when one

In Speculo Humorum.

one can farre more wittily expresse a thing by a
dambe externall action , then by a lively interna-
l invention, more by gestures then jests. This
was in that Pantomimicall *Roscins*, who could
vary a thing more by gestures then either *Tully*
could by phrase , or he by his witty speeches.
And as concerning such men wee may say of
them as once *Cicerō* said of *Piso*, They are wise
only by signes. These Actors, the canning coun-
terfeiteſ of mens manners, were called *Panto-*
mimi from their multivarious imitation, their fa-
culty, *Ars gestitulatoria* by the Romans , which
one *Teletea* is said to have found out, or at least to
have much amplified , who is reported to have
been so excellent in this subtil artifice of his
Hands, that he could expresse by them whatso-
ever could be spoken by word of mouth. And
we read of a certaine Philosopher, one *Memphis* ^{Athenaeus} Idem,
by name , a master in this faculty, whose excel-
lencie therein when the same Authour would
signifie; *Tacens* (saith he) *gestu omnia nobis manu*,
festis indicabat, quam qui artem dicendi se docera
proficerentur, in the reigne of *Domitian*, *Bathillus*
was famous for these measures of the Hand, con-
cerning whom the Satyrift :

Chironomon Ledam molli saltante Batillo. Juvenal l.
Saltationem manibus gesticulantia Leda representans 1. Satyr. 6.
semimo, as *Farnaby* upon the place. We read al-
so of one *Mneſtor* a famous Pantomime, much
affected by *Caligula*. Sueton.

Cassiodorus elegantly describing one of these
Pantomimes, Tunc illa sensum manus oculis ou-
norum carmen exponit, & per signa composita quasi
quibusdam literis, edocet intuentis asperatum, in illaq-
leguntur apices rerum, & non scribendo facit quod
Scrip-

Calig. cap.
55. lib. 4.
Cassiodor
var. Epist.
ult.

Monstra-
let. in
Chron.
Carol. 7.
Franc.

Scriptura theolavitis. Monstraletus in his Chronicle makes mention of a company of these *Chironomons*, who before Trinity house in Paris represented the passion of our Saviour without any words at all, but by the mystery of gestures of his Hands, all things being very expressly and graphically acted by them. These *Chironomons* of old being sent for from the Theater to banquets, carved up foules and other viands to their Symphonies: To which Juvenal adduces

Juvenal.
Satyr. 8.

*Nec minimo sane discrimine refusa
Quo gestu lepores & quo gallina segetur.*

Hence Petronius, *Ad symphoniam gestus luceat
Idem Sat. rebat obsonia.* And Juvenal, *Satyr. 8. 5.*

*Strutorem interea nequa indignatio deficit
Saltantem vides & Chironomontar voluntib[us]
In Cultello.*

Cælius Lepinius confounds these struc[er]ors or carvers, I. s. Antiq. with the *Chironomons*: The scene of this Art (as left. c. 9.

is thought) lay first in Syracusa, and that these Chironomicall expressions sprang from the immense cruelty of Hieron, the Tyrant of that City, who among other his barbarous edicts, prohibited the Syracusians all commerce of speech; and the vocall liberty of communication, commanding them to call for their necessaries by nods and significant motions of their Hands, eye and feete, which soone necessitated them to fall into these dancing conferences and declarations of their mindes. The first that usurped the name of *Chironomon* or *Pantomime* among the Romans, was *Pylates* when he came out of Asia; an Art which about the time of Nero was brought to that authority and perfection, that many Writers both Grecke and Latine

tine as a thing most wonderfull cried it up to the skies. Hence Demetrius the Cynique who lived in the time of Nero, seeing one of these Pantomimi dancing the masque of Mars and Venus :

Videris ipsis manibus loqui : Lucian de
Oras Lucian hath it, Non agere, sed arguta manus saltatione.
effari.

And wee read of a certaine Prince who coming out of Pontus about businesse to Nero, then resident at the head of the Roman Empire, when he together with others had seen this Chironomon dancing so conspicuously, that although he could not heare nor understand what was sung (for they were all semi-Grecians for language) yet they understood all things very perfectly : This Prince when he was to returne home, and Nero had invited him with much courtesie and love, and liberally bad him aske what he would at his Hands, promising him readily to grant his desire; Give me, quoth he, Royall Sir, this Chironomer, and with this gift you shall highly pleasure me : Nero demanding what that fellow might advantage him in his affaires at home, I have quoth he (most sacred Emperour) many barbarous neighbours differing in language, to understand whom, I need a great number of Interpreters, which are not easie to be had; therefore when I shall stand in need of an Interpretour, this man by significant motions of his Hands shall interpret all things unto me. And concerning these artfull gestures of the Hand, and loquacity of the Fingers, we must understand many passages of the ancient Poets, and Philosophers. Thus is that of Claudian to be understood :

Qui nuta manibusq; loquax.

Cælius
l. 5. Antiq.
lect. cap. 3.

Lib. de
consulat.
Manl.
Theodor.

And

And that of Sydovius & Apollinaris:

Clausis faucibus & loquente gestu.

Petron in *Analectis.* To this also belongs that of Petronius:

Puer manu loquaci.

Anony- And what another speaking of this Art hath:

mus lib. 4. *Egressus scenam populum Saltator adorat*

Solerti pendet prodere verba manus.

Pugnat, ludit, amat, bacchatur, vertitur, adfittat;

Illustrat verum cuncta decore replet.

Tot lingua quot membra viro, mirabilis est ars

Quae facit articulos voce silente loqui.

The Poet here saith very aptly, *Articulos loqui*,

for that these Pantomimi did not only delight in

gestures of the Hand, but more especially in mo-

Cassiodo. tions of the Fingers. Theoricus King of Italy

rus l. i. var. called this, *Muscam mutam*, still musick, *qua ore*

Epist. 20. *clauso manibus loquitur, & quibusdam gesticulatio-*

nibus facit id intelligi, quod vix narrante lingua, aut

S.Cyprian. *scriptura textu posset agnosciri.* To this appertains

de specta- that of St. Cyprian, *Vir ultra mulierum mollici-um*

dissolutus, cui ars sit verba manibus expedire. And

Seneca. that of Seneca, *Mirare solemus scena peritos, quod*

Epist. 131. *in omnem significationem rerum & affectuum parata*

illorum est manus, & verborum velocitatem gestus

Cassiodo. *assequitur.* But of all that have touched at this

vus lib. 6. Art, most wittily Cassiodorus, *Hic sunt addita Or-*

Epist. ult. *chestarum lequacissima manus, linguosi digitii, silentiu-*

rum clamosum, expositio tacita, quam musa polybymnia

reperiisse narratur, ostendens homines posse, & sine oris

affatu, suum velle declarare. And indeed the Prince

of Roman Poets where he handles the names &

inventions of the nine Muses, ascribes the find-

ing out of this kind of utterance to *Polybymnia*.

Signat cuncta manu loquitur Polybymnia gestu.

The learned observation of these premises made

the

Virg. in
Ep. g.

the ancient Masters of the Microglyphiques who Pier. Hier. used to decypher a distinct and articulate voyce lib. 35. by a Tongue, adde a Hand comprehending the same, to note out eloquence, by that conceit implying, that speech stood in need of that moist organ the Tongue, but pronunciation required a Hand, to wit, an artificiall helpe to set it off, and make it beautifull to the eye. And the first inventor of the Art of Logique, to note the moods and brevity of argumentation, exhibited Logique writtib. by a Hand comprest into a Fist, and Rhetorickē by an open and dilated Hand, which is but *pugnus expansus*. Analogicall to this, is that symbol of the Cynique, *Manus non sunt proferenda complicata confusa digitis*, which insinuates that speech should not be perplext in the delivery, but should be open plaine and free, for then speech labours of a blinde crampe, when it is too concise, confused or obscure. Hence Phisiognomers according to their rule *ad apparentiam*, infer such men to be full of words whose manners and common use it is to hold the Hand spread out with the Fingers. These Hand Critiques observing the apparent manners of men, say, That he who customarily useth much action of his Hand, in his talke, is a faire speaker, and neat in his language. And that ancient Interpretour of dreames, in his Allegoricall inferences, makes the Hand to signifie reason, understanding, speech and languages, which as it were by the conduct of letters, cap. 44. or rather an opportune speech, declares the tacit affections of the minde. Ribera observes, that the Hand in Scripture doth not only signifie the divine suggestions of Prophesie, but also all kinde of speech, especially wherein there is

Zeno E. leates.

As Aris.

Diogenes.

Artemid.
de Sem.interp. l. 1.
Ribera
Comment
in proph.
minor.

is any thing commanded : and he addes the reason , „ *Quia si manus moveat, ita moveat locutio praecepientis.* The reasons why grave Antiquity did reader and understand all kinde of speech and language (as Pierius notes) by a Hand, are, for Pierius in Hierogl. that the moving and significant extention of the Hand is knowne to be so absolutely pertinent to speech, that we together with a speech expect the due motion of the Hand to explaine, direct, enforce, apply, apparrell, & to beautifie the words men utter, which would prove naked, unlesle the cloathing Hands doe neatly move to adorne and hide their nakednesse, with their comely and ministeriall parts of speech : And words would have but a cold lodging in the eares of the auditors, if the Hand should not be the Harbinger of the Tongue, to provide and prepare the eye for their better entertainment ; for as words paint out the image of the minde : So these suffragans of speech by a lively sense afford that shadow which is the excellencie of the vocall pourtrai-ture. Since as these gestures of the Hand alone, and by themselves doe speak and shew the mentall springs from whence they naturally arise; so invited by Art to the aid of Eloquence, they become the Accessories and faire spoken Adjuncts of speech. Hence the first Artificers of Manuall Rhetoricke, hit on the right veine of Oratorie, when conducted by a learned curiositie of wit they tooke in hand that polite device, and ele-gant design of reducing the usuall gestures of Na-ture into strict rules of Art, preparing the undi-gested motiuns of Nature, and making them more formall, and fit for the intention of Rhei-toricke, whose life and force they made much to

con-

consist in the just demeanour of the Hand, whose motions appear as emphatical to the eye, as speech doth to the ear; two ports of sense, through which all passions finde an entrance to cease upon the minde. And hence such Orators have ever won the prize; and have had their Islands crowned with the Olympique palmes of Eloquence; who have excelled in the subtill notions of this Art, who conseruing Rhetorickes to consist most in a decent motion of the body, bestowed well neare as much paines to adapt their gestures to Rhetorickall significations, as in the elegant disposing of their choice flowers; the Mahdasa surpassing in dignity all the other corporall adjutants of mans wit, that there can bee no eloquence without them. And they perceiving that actions dorenost sway with the people, who most commonly are led by sense, which is moved by some adequate object; that without the true knowledge of this secret of Art, none could be accounted in the number of good Oratours, & that a mean Oratour instructed in this knacke of action, did oft excell the most eminent; they bent their whole endeavours for the attaining this quality. Demosthenes who deserves the surname of Chirocrates for his active judgement in these Rhetorickall endeavours, he was wont to compote the action and gesture of his body by a great looking-glass; and for further acquaintance with this faculty, he entertained Molonius the Stage-player, by whom being instructed in this Art after he had reformed the defect that was before in his Orations for want of action; he grew very famous for Eloquence; insomuch that Eschines the Oratour

Plutarch who in a discontent left *Athens*, and came to keep a Schoole at *Rhodes*, and begun to teach the in the life Art of Rhetorique, when he otherwhiles read of *Æschilus* unto the Rhadians (and that with action and nes the O gesture) the Oration he had pronounced against ratour.

Cleisophon: When all the hearers marveiled thereat, and namely, how possibly he could be cast, if hee uttered such an Oration: You would never

Valer. wonder at the matter (quoth he) my Masters of Max. lib. Rhodes, if you had been in place, and heard Demosthenes, and seen the vigorous sharpnesse of his cap. 10. de pronunc. & apto motu corp. eyes, the terrible weight of his countenance, a sweet voyce accommodated to every word, and the efficacious motions of his Hand and body.

This Art was generally practised by all the eminent Oratours of *Athens*, unless perchance in that sad and solenme Session of the Areopagites, where when they were to speak without affecti-

on, in an obscure and darke place, there was no cause why they should use the motions of the hand

Among the Romane Oratours, *Cicero* to this intent made use of *Roscins* the Comedian, and *Æsop* the Tragedian, in his time the Masters of this kind of learning, who was wont to call *Roscins* for his great skill in these subtleties of the Hand, *Deliciosa* his Darling: and upon a time, in a most eloquent Oration, he rebuked the people of *Rome*; because while *Roscins* was acting, they made a noyse.

What an apt Scholler he proved, and what his opinion was of this Art, appeares by his book *de Oratore*, wherein he so highly extolls Action, the practice whereof help'd to intitle him to the principality of Eloquence. Plutarch relating the force of *Cicero's* eloquence, by reason of the sweet grace

of his pronunciation, reports him in his Oration *Plutarch pro Ligario*, so marvellously to have moved Cæsar in the life *far*, [one that could well skill in Mantall Rhētōrīcē of Cicerō torique] that he changed divers colours, and shewed plainly by his countenance, that there was a marveilous alteration in all the parts of him. For, in the end, when he came to touch the battaile of Pharsalia, then was Cæsar so troubled, that his body shooke withall, and besides, certaine bookeſ which he had, fell out of his hands, and he was driven against his will to ſet *Ligarius* at libertie. Therefore the malice of *Antonius* forced teates and lamentations into the eyes of the Romans, when they ſaw *Cicerō's* Right Hand, the instrument of his divine Eloquence, with which he penn'd and pronounced the Philippiques, nail'd fast unto his head, and ſet upon the *Roſtrum* or Pulpit of Common pleas in the *Forum*. *Cn. Lentulus* also, for his excellencie in this Art, was more famous then for his yocall eloquence. *C. Lentulus*, *P. Lentulus*, *C. Gracchus*, *L. Apuleius Saturninus*, *Crassus*, and *C. Julius Cæsar*, were men expert in this mysterie. *Antonius*, he uſed the Asiatique parafe in his pleadings, which carried the best grace and estimation at that time, full of oſtentation and bravery of gesture. As for *Q. Pompeius*, ſurnamed *Bibulus*, *C. Muret*, *Manilius Sura*, &c. they lost the estimation of good Oratours, for their deficiencie in this Art. But above all, most actively eloquent was *Q. Hortensius* the Oratour; one could not tell whether they ſhould moſt desire to hū to heare, or ſee him ſpeake: his presence and aspect did ſo adorne and become his words, and affiſt his periods to accomplish all their C 2

Aul. Gell. numbers; and againe his verball expreſſions
lib. i. cap. 5 were ſo conformable to his gesture, and ſo elegantly adminiſtryed unto his hand, that for cer-
taine, *Aſop* and *Rofcius*, two famous Actors of
those times, were often obſerv'd to crowd into
Val. Max. the Aſſembly, when he was pleading, that they
lib. 8, de might by imitation tranfere ſome of his ex-
preſſo motu five gestures from the Forum to the Theater.
corp.

Some Lawyers and Divines I have obſerved to
have been very prevalent by virtue of this arti-
fice of the Hand, even in theſe times: among
whom, moſt eminent was that much lamented
Dr. Donne; of whom an ingenious friend, thus
in his Elegiack knell:

Mr. Mayne
of Christ
Church
Oxford.
*Yet have I ſeen thee in the Pulpit stand,
Where one might take noſes from thy look & hand:
And from thy ſpeaking action beare away
More Sermon then ſome Teachers uſe to ſay,
Such was thy carriage, and thy gesture ſuch
As could devide the heart, and conſcience ſoule:
Thy motion did confute, and one might ſee
An error vanquished by deliuerie.*

Such (as Sconerus notes) was the action of the
Prophets and Ecclesiasticall Oratours in the
Primitive times, plainly Heroique, as may be col-
lected out of Sacred Writ, and ſome Commenta-
tors thereon, in whom the Eloquence of the
Prophets is graphically described.

Nature exhorts all men to Action conſtan-
tious to the ſtyle of their Elocution: which inbred
and commodious propenſie, unleſſe illuſtrated
by Art, and confirmed by exercitation, is, as Tra-
pezuntius notes, but as a field untill'd, which runs
wild

wild with disorder'd productions. Art being the Imitator which perfects Nature, makes her actions more diuid, illustrious and sweet, by her positive accommodations. For whatsoever Nature doth imitate in the individuals worthy observation, reduced into one exact idea, built upon generall precepts, by a perpetuall order, Art doth expose under one aspect of the Understanding: And Nature againe placed by Art, beholds the excellent actions of eminent men, and expresses them by a happy exercitation. Wherefore the ancient Rhetoricians, who cast their eyes upon Nature, and inslued in her steps, whose Art was principally bent to imitate the severall actions of the Mind with a decent and comely grace; admitted no gesture to the hand, but what they did find by an accurate collation to have some similitude with the truth of Nature. That which *Philostratus Junior* requires of a Painter, who would be eminent by his *Hand*, is more necessary to an Oratour. He would have him that would seeme to manage that Art skilfully, to be a man endued with a good fancy and a sound judgement, affectively apt to everything, and industrious in the observing of mens natures, and assimilating their manners, and counterfeiting of all things which in the gesture and composition of the body, are the signes and notes of the tacite mind and affections. And indeed, then shall the hand of an eloquent man move aptly, and as to the purpose applyed to expresse what he takes in hand, when he hath converst with Nature, and infinuated himselfe into all the veines of the affections of the Hand, & by diligent study hath attained to an exquisite experience in the proper-

Philost.
jun. de I.
conib.

ties of the fingers, and what the naturall motions of the Hand are wont to be. Hence Philosophers, who can discern of the naturall causes of things, have a notable advantage; for he shall most elegantly & judiciously manage his Hand, & moderate the gestures thereof, who by the discipline of Philosopie shall apply and conforme himselfe nearest to the nature & varietie of the affections.

*Plutarch
in the life
of Demost.*

Cresol. in
Antholo-
gia sacra.

Chrysost.
Hom. 2. de
Davide.

Ambros.
6. Hexa.
Cap. 13.

Hence *Demosthenes*, being demanded the question, Which was the first point of Eloquence? he answered, Action; Which the second? He answered, Action; and which was the third, he said, Action, still. Wherefore in the Olympian Games, at that famous assembly of *Greece*, that Theater of Honour, where the Arts, wisdome, and the illustrious Virtues were recompenced with publique honours; there, in the sight of the people of *Greece*, after the sound of a Trumpet, wherewith the mindes of the standers by were rowzed up to attend the solemne commendation of the publique Cryer; the Hands were first crowned, before the Head, as S. *Chrysostome* advertiseth us. For when the *Brabutia*, which were most skilfull Judges, would declare, that all the glory of the Victors did proceed from the Hand or Action; and that in the first place, Industry, labour, and skill were crowned by them; not the shoulders of the triumphant Olympianiceans, but their Hands were decked and praiised with the glorious Palm. Skilfully therefore S. *Ambrose*: *Palma manus vicitricis ornatus est*. And Victorie is called, *Dea palmaris*: and *victoriosus*, with *Isidor*, is *palmosus*. But why the Palme was given to them that overcame, and why the boughes thereof have been proposed as rewards

to

to such as were victorious in Artes or Armes,
according to that of the Poet :

Horace
lib. i. OJ.

— — — — — *Palmaq; nobilia,*

Terrarum dominos evebit ad dies.

There are who alleadge this reason : For that
the fruit of the Palme doth resemble the Hand
and fingers , and are thereof by the Greekes na-
med *dactili*, that is, *digiti*, fingers : for, the great See Sandes
ends of the branches appeare like hands stretch- Travales,
ed forth , and the dates as fingers . It seemed lib. i.
therefore right, the Palm should be given to them
whose Hands were skilfull in Arts , and Fingers
cunning in battail; since the chief weight & illu-
strious honour of all triumphs depend upon the
hand or action , or as if the fruit of the Palm were
peace. And *Tullie*, when he had unfolded all the Tal. Orat.
ornaments of a costly and copious eloquence, he casts up all in the summary of these grave words:

Sed hac omnia perinde sunt ut agitur: implying, that
without a pleasing and opportune Action, all the
other aydes of Speech would become vaine and
unprofitable. *Talæus* is in the right , where he
saith , that many Infants by the dignity of Acti- Talæus in
on, have often reap'd the fruit of Eloquence ; Rhet.
while many eloquent men through the deformity
of gesture , have been accounted very babies in
Expression. For whereas Nature assignes to
each motion of the Minde its proper gesture ,
countenance , and *tone* , whereby it is signifi-
cantly exprest ; this grace of Gesture is concei-
ved to be the most elegant and expressive virtue
of the three ; install'd by *Plato* among the Civill
virtues, as the speech and native eloquence of
the Body ; for that those Elegant conceptions
that enrich the pregnant Mind, incite the minde

by some stratagem of wit, to finde out apt and fit expressions: and while she labours to be free in powring out her hidden treasures, she imprints upon the body the active hints of her most generous conceits, darting her rayes into the bddy, as light hath its emanation from the Sun: which eloquent impressions, a kinde of speech most consonant to the minde, are in the moving of the Hand so neatly wrought and emphatically produced, that the Hand many times seemes to have conceived the thought. He therefore that would purchase the repute of an accoldish'd Rhetorician, must pursue the knowledge of this Art, which consistts in understanding the lawfull garbe and ordered motions of the Hand, the most puissant Agent of the soule; and which hath by some been called *Mens corporis*, or the Minde of the Body; the voyce of Philosophie admonishing in *Epicetus*, no lesse to be minded by a Rhetorician then a Philosopher:

Ne digitum quidem temere extenderet.

Epi. &
Enchirid.

Some notions of this Manuall Rhetorique are derived from the Heroique ages of the world, and were approved and allowed of by *Socrates*: Yet in the dayes of *Aristotle* were not delivered by any, as digested into any forme of Art, which had been a Subject worthy of his pen: but, in *Chirologia dormivit Aristotle*. The Art was first formed by Rhetoricians; afterwards amplified by Poets and cunning Motists, skilfull in the pourtraiecture of mute poesie: but most strangely enlarged by Actors, the ingenious counterfeeters of mens manners. The first Romane Oratour that collected these Rhetoricall motions of the Hand into an Art, translating so much from the Theater

Theater

Theater to the Forum, as stood with the gravity
of an Octour, was surely Quintilis, upto whose Quintilis,
curious observation in the Hand, I referre those Rhetoricks
who out of curiositie desire to be more punctually
informed in these most subtle and abstract
notions of the Hand, which they may also finde
recited in *Vasius* his Rhetorique, a mysterie in
great request with the ancient Sophisters and
Rhetoricians, and properly handled by them
although some not well advised, would have
them consider'd in the Ethiques; for there is
distinction to be made between that which Mor
alistis call *Actionem apparetum* or *civitatem*, and *Rhe
toricam*, which the Greeks call *Hyperrhismus*, and
Quintilius Chironomia, which are accomodated to
move the affections of the Auditors. And indeed
the gestures of Rhetorical utterances doe pre
supposse the Ethique precepts and the laws of
civill conversatione. The Ancients, especially
the Grecians, who were men very inventive
of such subtleties, had a *Palaestra*, or place of
exercise for this purpose. *Talensis* preferres these
Canonicall gestures before the sacrifice of the
Voyce; although his Commenderator will allow
the preheminence of this Art only among Na
tions of divers tongues, and not where the assem
bly is of one lip. *Keckerman* gives the voyce the
dignity of precedence for our times: but he is
no better than a precision in Rhetorique, of
whose conceit let the learned judge, since he
diffideth the Jesuites (known to be the greatest
proficients in Rhetorique of our times) instruct
their disciples after this manner. And how won
derfully they have improved and polished this
kind of ancient Learning, appeares sufficiently
by

Claudius
Minos in
Talaeum.

By the Labours of three eminent in this facultie :
Crofolinius de gestu Oratoris, *Voellus de arte di-*
Alstedius ratiōni, and *Cassinius de Eloquentia*. *Alstedius*
in Rhet. could wish we had some booke of the Pronunci-
ation of the Ancients, that we might take out of
it such gestures as did square with our times :
Laert.12. such a Booke as *Laertius* praises. And *Schonerus*
in vita wishes for Types and Chirograms, whereby this
Theodori. Art might be better illustrated then by words.
Which defect in this Art I have here attempted
to supply (and as I hope) with reasonable suc-
cess. If I have miscarried in any, it is the more
pardonable, since in all my search after these sub-
tleties of the Hand, I never met with any Rheto-
rician or other, that had picturd out one of these
Rhetoricall expressions of the Hands and fin-
gers ; or met with any Philologer that could
exactly satisfie me in the ancient Rhetoricall po-
stures of *Quintilian*. *Franciscus Junius* in his late
Translation of his *Pictura veterum*, having givea
the best proofe of his skill in such Antiquities,
by a verball explanation thereof. That which
enabled me to advance so farre in this Art, is the
insight I have purchased in the ground-work or
foundation of all Rhetoricall pronunciation, to
wit, the Naturall Expressions of the Hand.

CANONS

THE
CANONS
OF
RHETORICIANS
TOUCHING

The Artificiall managing of
the H A N D in Speaking.

With an Historicall Manifesto , ex-
emplifying the Rhetoricall Actions
thereof.



He Hand lightly o-
pened, timorously
displayed before the
breast, and let fall
by short turnes under the he-
ying

Can.
I.

CHIRONOMIA: Or,

wing shoulders, is an humble
and neat action, becomming
those who daunted and dismaid,
begin to speak as if their tongue
were afraid to encounter with
the publicke care; and such who
shunning a profuse excesse of
words, would sparingly ex-
preſſe their Mindes, or affwage
and mitigate the censorious ex-
pectation of their Auditours, by
an ingenious insinuation of a
diminutive Action.

Fabius
Inst.Rhet.
lib. II.

Quintilian thinks that Demosthenes in that low-
ly and fearfull Oration for Ctesiphon, began with
his Hand compoſed after this manner: And that
Ciero's Hand was formed to this composition of
Gesture in the beginning of his Oration; for
Archias the Poet, when he said, *Si quid est in me
Ieronii (judicis) quod sentio quam sit exiguum.*

Canon
II.

THE stretching forth of the
Hand is the forme of plea-
ding,

ding, and hath a secret helpe
and preparative to ready spea-
king, and commendeth an
apology or any set speech to the

Auditors.

In the memorials of Antiquity and the writings
of the old Annals, the lineaments of Pictures,
and ancient Statues, we shall finde this posture
of preparation in the Hands of famous Oratours.

Aristides reports, that Prince of Oratours, *Mitiae*
to have been so painted in Grece to the e-
ternall monument of his memory, stretching out
his right Hand only, as he was wout most honou-
rably to speake unto his people. *Philip* that, c-
loqueot man, was wout to sayw that he did
so rise up to speake, that he knew not his first
word, yet he said he used to speake excellently
well when he had once warmed his arme. And

Magellinus observing the demeanour of *Kaly-*
tinus about to make a publicke speech, when he
had put forth his Hand (saith he) that he might
speak more readily. That divine Oratour and
chief Speaker of the Apostles used this Action as
a preparative to his ensuing *Apologie*: for when
Agrippa had permitted *Paul* to speake for him-
selfe, *Paul* stretched out the Hand, and answe-
red for himselfe. This forme of reading wiste
be seene in the ancient Statues of Roman Ad-
vocates.

Aristides.

Celius
var.lect.
Cicer.de
Orat.

The

Canon
III.

THE indulgent putting forth of the Hand towards the Auditours, signifying a kinde of Humanity, and good will, is a benevolent action, fit for those who praise or congratulate, and is of great efficacie to move the affections:

This Action had a singular grace and comeli-
ness in Meletus, that reverend Bishop of Anti-
och, a man invironed with a guard of all the
Vertues, with which Action of his Hand, as
with the engine of good will, he seemed to lift
up the Hearts of his hearers with him; therefore

Greg. Nyssen attributes to him, *Comens dexteram
& velut lenocinio oratione perfusans, que cum cum
St. Meletu oris facundia dgitos commovere soleat.*

Canon
IV.

THe gentle and wel-ordened Hand, throwne forth by a moderate projection, the Fingers unfolding themselves in

in the motion , and the shoul-
ders a little slackned, affords a fa-
miliar force to any *plaine con-
tinued speech or uniforme dis-
course* ; and much graceth any
matter that requires to be hand-
led with a more *lofty stile*, which
~~we would faine fully present in~~
a more gorgeous *excessie* of
words.

The comelineesse of this Action (which best
suits with them who remove & shift their stand-
ing) appears herein, that by this emanation of the
Arm, and delivery of gesture, speech is so well
pronounced and powred forth, that it seems
to flow out of the Hand.

THE Hand directed to-
wards the Auditours,
with a kinde of *impetuons agita-
tion of the Arme*, maintaining
its gravity with a swift recourse,
is

is an action intellec^ttive and full of vehemence, be it as to threaten, denounce, reprehend, and affirme, and by R^eextension, implies power, and a prevalent authority.

This Action is not seasonable untill an Oration begin to wan hot and prevalent, and the discouſing appetite of the Hand be rousfed up, and well heated by a Rhetoricall provocation, And is sufficiently affected to move according to the nimble contention of the Tongue. And then this glittering dart of speech, like lightning, or the shaking of Apollo's beams, expatiates it selfe into a glorious latitude of elocution: The Oration with this militarie gesture, as it were, powring out it selfe. The left arme (if any thing is to be done with it) is to be raised, that it may make as it were a right angle.

Canon

XL

THe Hand restrained and kept in, is an argument of modesty, and frugall pronunciatiⁿon, a full and quiet action, suitable to a milde and remisse declamation.

This

This Action with *Tully*, is *Mollis brachio agres* with *Fabius*, *Mollis articulos Gladiatorem vehementis impetus adversarii molhis articulus extepit*. And in the Primitive times of elocution, when eloquence began to flowre and bud, and insolencie was rarely entertained, Oratours were wont to keep their *Hands* within their *elbaks*, for so, as *Æschines* will have it, those ancient Oratours, Princes of Greece, in most account, both for their language and judgement (*Pericles* and *Themistocles*) were wont to declame; as an action most suitable to conserve their modesty. And he fetcheth his argument of so laudable a custome from the statue of *Solon*, which the ancient Statuaries, skilfull in the counterfeiting mens maners made for *Solon* at *Salamina*, in this posture to note his moderation and modesty; with which signification there was the like statue long after his time erected at Rome for *Scipio*. And verily *Æschines* who approved of this posture of the *Hand* as an Index of moderation, he observed it himselfe even in the heat of reprehension and reprooche; but this animadversion of *Æschines* who spitefully carped at the important gestures of the *Hand*, the Oratour *Demosthenes* did afterwards most elegantly deride and explode; for that statue of *Solon*, saith he, the Salaminians say was not dedicated above fifty yeares agoe: But from *Solon* to this present time are two hundred and forty yeares, so that the work-man who expressed that gesture, no nor his grandfather, were then alive. But it cannot be denied that such a thing might be with the Ancients, which *Æschines* knew rather by conjecture, then any certaine assurance: For we read of one *Polemon* a

Æschines
in *Timaei*

Valer.
Max.

Plutarch
in Nicia.

Cicero
pro Cælio

Pierius in
Hierogl.

Fabius
Inst. Rhet.

deboyse young man, who upon hearing of *Xenocrates*, became modest, and drew his *Hand* within his cloake. And the gravest Writers report of *Cleon* that turbulent Oratour of Athens, to have been the first that opened his cloake in speaking. This rationall conceit prevailed also with the Romans, for although in the ancient statuēs of Lawyers in Rome, we finde the *Right Hand* put forth, the forme of pleading: yet the first year they were called to the Bar, they were not to put forth the *Hand*, nor a young Advocate permitted to plead after the same manner as an ancient Practitioner. *Cicero* hath left a certificate of this custome, *Nobis olim annus erat unus ad cōbibendum brachium constitutus, ut exercitatione ludoḡ campestri Tunicati uterentur;* which garbe of the restrained *Hand*, as it is an argument of frugall pronunciation, the great Prelates of Rome observe at this day when they speake before the Pope, as that great Master of the Hieroglyphiques testifies. But when wit which lay asleep in those rude and simple times, began to be rowzed up and instructed with Arts, those streights of bashfulnesse were inlarged, the *Hand* released and set at liberty, and a more freer course of pleading brought in, not that modesty should be excluded mens manners, which is a great ornament of life; but that speech might have a greater force to worke upon the affections of men. Now, to use this fearfull demeanour of the *Hand*, were the part of one void of common sense and humanity; against whom that of *Quintilian* might be brought, who reprehended those who in pleading inhibited the *Hand*, as if the businesse were done sluggishly.

The

THe Hand put forth and raised aloft, is an action of congratulatory exclamation and amplification of joy.

This is drawn from Nature into the Schooles and discipline of Rhetoricians, who prescribe this free and liberall motion of the Hand, as a fit *periphrasis* of gesture upon such occasions, and most consonant to the intention of Nature.

Cresol.
Vacat.
Aut.

THe Hand collected, the Fingers looking downewards, then turned and resolved, is a set form accommodated to their intention who would openly produce their reasons.

The artificiall conceit of this Action is, that it seems as it were indeed to bring forth with it, some hidden matter to make the argument in Hand more Rhetorically apparent.

THe hollow Hand raised above the shoulder with

D 2

some

some kinde of grave motion of
the wretſt, doth *cheere, exhort,*
embolden and encourage.

*Canon
X.*

THe palme (the Fingers all
joyned together) turn'd up,
and by the return of the wretſt,
in one motion, spread and tur-
ned about with the *Hand*, is an
action convenient for *admira-*
tion.

*Canon
XI.*

THe *Hand* (the Fingers all
joyned at their tops) refer-
red to the vocall paſſage of the
minde, doth *lightly admire;* and
fits their occation who in the in-
terim are moved with *sudden*
indignation, and in the end fall to
deprecate, amazed with fear.

The

Canon
XII.

THE turned up Hand, (the Thumbe bent in, and the other Fingers remisse) transferred to the Northern side of our body, and then prone to our South side, so, lightly waved to and fro, doth very aptly distinguish contraries, and may shew the variety of numbers.

THE hand after one sort is not still disposed to aske a question; yet commonly when wee demand, however it be composed, we use to change or turne our hand, raising it a little upwards.

THE hand erected, and then so moved, that the inside is tur-

D 3 ned

Canon
XIV.

ned out, is a sensible Action that apparently presents *the least disparity or difference.*

Canon XV. **T**HE Hand that by alternate motions contracts and unfolds it selfe, doth aid them in their pronunciation who are every instant to urge a thing.

Canon XVI. **T**HE turning of the Hand may serve to signify an easie dexterity of performance.

This is a magistrall notion raised upon this principle, that the Hand is so borne to Action, and so prompt to expedite all accounts of signification, that nothing seems more easie then the motion of the Hand. Hence the Greeks very ingeniously call that which is proclive and easie to be done *euagēs*, as if it were no more difficult then to stir the Hand; for the ancient Greeks call the Hands *euagēs*. Hence *Manus non verterim*, the Adage, *pro eo, quod est, nihil omnino labore*, a forme of speech used by *Apuleius*. The Carthaginian Ambasladour used this adjunct of demonstration

stration to *Andromachus* at the City Tauromenion, for in his bold speech whereina he threatned in the name of the Carthaginians, to make quick dispatch to the overthrow of Tauromenion, he shewed first the palme of his Hand, then the back of his Hand, threatening him that his City should be so turned over-hand, if he did not quickly send away the Corinthians: *Andromachus* turning his Hand up and downe as the Ambassadour had done, bad him be going, and that with speed, out of his City, if he would not see the keele of his Gally turned upwards. This Action as it is expressive to the easiness of performance, is Canonickall enough, but as a demonstration of the Cities or Gallyes overthrow, it is Apochryphall.

Plutarch
in the life
of Timo-

THE Hand brought to the stomach, and spread gently thereon, is a gesture of Rhetoricall asseveration.

Canon
XVII.

But whether it be convenient to touch the breast with the Hand, the sonnes of Rhetoricians have made enquiry in their learned Disputations: Some would have the Hand to be onely turned, and so referred to the Breast: Others say, we may touch the Breast with our Fingers ends; both, in the opinion of *Cresolinius* may bee done without reprehension, when we speake any thing concerning our selves, and that our speech glydes with a calme and gentle streame. But the touch doth most availe in a sharpe and inflamed

stile, when the motions of the minde are by Action unfolded: As when an Oratour would expresse an incredible ardour of love lodged in his bosome, and cleaving to his very marrow; or griefe deeply settled in his yearning bowells; in signifying these and such like affections, none can rebuke an Oratour if he shal touch his Breast with his Fingers ends only. *Cresolius* makes little doubt, but *Tulli* used this gesture, when he said *miserum me, &c.* for in such occasions, the splendor of pronunciation is lacking, neither have words sufficient force to make the minde altogether intelligible, unless the Hand be brought to the Breast.

M. Tal.
2. in An-
ton.

Canon
XVIII.

THE shewing forth of the Hand, or beckning with the same, are Rhetorically significant to speake to, call after, invite, bring in, and warne to come.

Cicero in
Epilog.
Planc.

Cresol. va-
cat Aut.

Tullie, in the Epilogue of his Oration for *Plancius*, which did abound and overflow with lamentation, very commodiously explain'd himself by this Rhetoricall compellation, where with most excellent artifice he call'd *Plancius*, and bids him come unto him, that he might touch and imbrace him. *Cresolius* rather prefers the first action to the Hand of an Oratour, and would have

have inviātions signified by putting forth the Hand onely, without any waving motion, for that Beckning with the Hand, in his judgement, is the propertie of an unskilfull multitude, and of men of small account, who want gravitie and moderation; who doe not onely induce and apply their bent-in-Hand to this *persuasive* behaviour, but doe also revoke and bow back their whole body, and wind and wret about their very sides: Who though he doe not forbide or repudiate this *calling*, gesture of the Hand alone, yet if the body be drawne in withall, he would have it referr'd to the Stage, and to places of common resort.

THE Hand rais'd & stretched out with the arme, or the Hand waved towards the auditors, are advantageous actions for them who would imply a generous confidence, and their authoritie and abilitie to effect a thing: it serves also to call for, and demand silence and for the prologue to an act of pacification.

Canon
XIX.

This Canon is grounded upon the Axiome in Nature, That there does appeare in the Hand

as 'twere a Naturall marke of the Majestic and Authoritie of Man. Hence Ovid, in this Rhetorickall sense, attributing a Majestickall Gravity to the Hand of Jupiter,

Ovid.libt.
Metam.

qui postquam voce manuq;

*Marmura compressit, tenuere silentia cuncti,
Substisit & clamor, pressus gravitate regentis.*

And Statius speaking of the action of Jupiters Hand in a Councell of the gods, advanc'd to the same purpose :

Statius l.i.
Thebaid.

*veniam donee pater ipse sedendi
Tranquilla jubet esse manus —*

Hence Elian of Jul. Aug.

Elian
Spartian,
in Jul.
Aug.
Stat.lib. i. sumults, and procure audience, (as Domitian in Syl.

Manu semper eos placare cuperet.

But though the Hand onely put forth, and advanced with authoritie, is of force to asswage

Statius) *Dextra [vetat pugnas]* — Yet if a certaine kinde of motion be therewithall exhibited, it will be of more force and dignitie ; which

μετασέιν or χατασέιν, words which the Greekes use in this case, doe import. Herodians phrase

is, *μημα της χειρός*, the proper word in this

Lib. de a-businessle is *καταστύζειν*: the Greekes also say, nima& re-

πουχάζειν τὸν λειών τῆς χειρί : with Greg. Nys. tis

μετασέιν τῆς χειρί : others κατασείν, some also,

ἀκτοῖς τὰς χεῖρας, almost in the same sense, although this last, seems to signifie something less,

onely the lifting up of the Hand. Verily, Cor-

nings upon Perseus grants as much : *Magna*

Cornut.ad (faith he) & profutura hominibus locuturi [tacere

Perf. Sar. 4 *jubent] moventes manus. See the Naturall ge-*

stures, Gest.XVI. for examples of Oratours using

this Action.

THE Hand propellent to the left-ward, the left shoulder brought forward, the Head inclined to the South-ward of the Body, is an action accommodated to *aversation*, execration, and negation.

TO shake the *Hand*, with bended browes, doth *abborre*, deny, dislike, refuse, and disallow.

The hand reslient or leaping back to the * North-ward of the Body, whence it did descend, makes an action fit to *abominate*, and to accompany words of *refusall* or *dislike*, and may serve also in point of admiration.

Platonic.
the Right
Hand is
the South
of the Mi-
crocosme;
the Left,
the North.

CHIRONOMIA: Or,

The *Hand* with a gentle percusion, now greater, now lesse; now flat, now sharpe, according to the diversitie of the affections, is fitted to distinguish the *Comma's* & breathing parts of a sentence.

BY his *Hand* referr'd unto him, an Oratour may shew himselfe, when he speakes any thing concerning himselfe.

Cesar used this pathetickall demonstration of himselfe, when one accused *Brutus* unto him, and bad him beware of him: What, said he againe, clapping his *Hand* on his breaste, Thinker ye that *Brutus* will not tarry till this Body dies?

The *Hand* bent into a fist, and the Pulpit or Batre strooke therewith, is an action of Rhetoricall heate, and very artifically

ally accompanieth Anger, and a more vehement contention.

The palm strook upon a book,
(held usually in the left hand
of an Orator) doth serve to ex-
cite and rowze up the Auditours.

This action is commonly used by our Moderne
Orateurs, and hath succeeded in the place of
smiting upon the thigh, which cannot well be
performed in our deep and little pulpits.

To clap the hand suddenly
upon the breast, is an act
of increpation, proper in their
hands, who would arrest their
speech, and non-suit it by silence,
and by a carefull stop restraine
their tongue, and call back as it
were their reprehended words,
& put in a Rheticall Demur,
or

CHIRONOMIA; Or, or crosse bill against their owne Declaration.

Homer.
edit.

To this Action, that of Homer appertaines :
Peltore autem percuso, [animum increpuit]
sermone.

Canon
XXVIII

THE Hand brought unto the stomach, &c in a remisse garb spread thereon, doth *conscienciously affevere*, & becomes them who *affirme any thing of themselves*.

Canon
XXIX.

THE Breast stricken with the Hand, is an action of Griefe, sorrow, repentance, and indignation.

This is a very pathetrical motion in Nature, & Rhetorical in Art; an action in use with the ancient Oratours, and with a profitable signification practised by the Jesuits; who are wont, not only with a light approach to touch the Breast, but sometimes also to beat upon it with the Hand; which they doe, for the most part, to testifie anguish of minde, repentance, and matters of

Mortis-

Mortification ; which they acte and personate with such substantiall abundance of speech, with such motion of the body , and such imminent gesture, that while they beat their Breasts, they raise oftentimes great motions in the minds of their Auditors , and religious teares are drawne from the eyes of many. Which Rhetoricall action of the Hand is not alwaies (to an inch) framed by the precepts of Rhetoricians, nor by line and levell fitted to the rule of Art, nor weighed, as 'twere, in the Goldsmiths balance ; for they who assume this gesture , strike their breast with an audible stroake , when they judge it fit for their purpose ; although some, who are more studious of eloquence , doe not heartily admit of this loud contact of the Hand ; who with a peaceable meeknesse bringing [the quiet Hand unto the breast, by the forcible achievements of that pronunciation , procure a dreadfull influence to fall upon their Auditory. But in a Senate of the Learned, and a solemn Assembly of venerable personages , a vehement percussion of the breast is not convenient ; but is to be remitted to the Theater, lest (as my Author saith) some Stripling in Eloquence, should tacitely throw at them that out of the Comedie ;

Cresol.

Hic peltus digitis pultat , cor credo evoca-
turns foras.

Plautus in
milit. glo-
rioso.

THE Forehead stricken with Canon.
XXX.
the Hand , is an action of
dolour, shame, and admiration.

Quint.

Fabius lib. *Quintilian grants this to have been used by*
 2. cap. 22. *some turbulent Oratours in their pleadings, even*
in his time, and very available with them, who
by a popular ostentation of Eloquence, hunted
after the applause of the people. His words are
these: Iam collidere manus, tertæ pedem incutere, fe-
nus, pellus frontem cedere, mire ad [pullatum circulum]
fatiunt. Yet Oratours of very good esteeme, by
 their practice commended the use and signification
 of this gesture; but in *Epilogue* onely, and a
 certaine fiery amplification; when for the moving
 of passion, these tragical expressions of the Hand
 are held comely and convenient. A gesture
 with the Greekes and Latines of equall use and
 signification, as farre as our understanding can
 light us to the knowledge of those Rhetoricall
 ornaments of Expression, in fashion with the
 Ancients. And it was wont to attend upon three
 causes; to *Dolour, Shame, and Admiracion.* In
 great grieve, they thought it of old a very expres-
 sive demeanour of the Hand.

Cicero commen-
 Dyonis. deth it in *Brutus*. *Dionysius Halicarnassensis ac-*
 Hal. Rom. *knowledgeth the use of this gesture: Percutientes*
 Antiq. l. 10. *Cicero ad frontes, & affectus tristes pre se ferentes.* Cicero
 Attic. l. 1. *infinitiates as much to his friend: Puto te [ingemu-*
 EP. I. *isse] ut frontem ferias.* Livie calls this affection
 Livie, l. 25. *of the Hand, Capitis offenditionem: [Fleret] omnes*
 Q. Curti- *& offendare capita.* With Q. Curtius, it is, Os
 us, lib. 7. *converberare: Is tum [flere] capit, & os converbe-*
 Apuleius *rare; [maestus] non ob suam vicem, &c.* In Apuleius
 Metamor. *the gesture stands thus, Dextra se vidente fron-*
 lib. 4. *tem replaudere.* The Greeks say πύλον κιφαλω, and
 Hel. Eth. *πάλον, κρύστη, ράνιζειν, μάλαστιν τὰ μέτωπα, and κορδεῖν*
 Hist. l. 10. *τὴν κιφαλῶ.* Hence *Heliodorus* of his old man,
 Libanius *Cum feriisset frontem & collactimasset.* And Liba-
 in Basilico *nins*

mis of the Persian King, *Capit idem percutiens deplorat*: And we read it to have been the forme of lamentation used by the Spartans at their funeralls. But of this dolorous adjunct of discontent, and angry symptome of grieved nature, *Tullie* in a kinde of medley of naturall invasions, and Rhetoricall impressions of the Hand upon ^{Cicero} Tusc. 3. the assailed Body, makes this rehearsall: *Multib[us] lacerationes ganarum Pectoris, feminum, capiti percussio*. That this gesture was used in signification of shame, *S. Chrysostome* declares, who when he had upon a time, with an incredible force of utterance, rehearsed divers impious and ridiculous superstitions observed by some of the people, he made the whole multitude of his auditors ashamed. Of whose shame he puts down three visible arguments, in words sounding to this effect: *Vultum opernisti, Frontem percussisti, & ad terrum inclinasti*. This ^{aperte} to ^{metamor} another place he expresseth in his owne language thus: *Μηδενι ταπεινον*. That it was ^{Scrim. 56.} significant in wonder and admiration, appeares by *Nennius* a great Poet, who attributes this gesture ^{Noanus} to admiration, in his paraphrase of the sacred History of St. John; where, of *Nathaniel*, wondring ^{in Johani. Eva. g.} at the doctrine of our Saviour: ^{paraph.}

Præ admiratione Frontem divina manu feriens.

Hamblal used this adjunct of expression as a stratagem at the battaile of Cannes: who when Giscon was a man of like state and nobilitie with himselfe, told him that the enemies seemed afar off to be a great number; Hamblal [rubbing his forehead] answered him: Yea, said he, but there is another thing more to be wondred at then you

Plutarch
in the life
of Fabius.

thinke of *Giscon*. *Giscon* straight asked, What? Mary, saith he, this; That of all the great number of Souldiers you see yonder, there is not a man of them called *Giscon*, as you are. This merry answer, delivered contrary to their expectation that were with him, looking for some great weighty matter [suitable to his gesture] made them all laugh a good.

This gesture, although it was with these sentences admitted the hands of the Ancients, yet it appears to *Cresellius* in the possibility of a doubt, whether or no it can now with any advantage be done, it being little used by Advocates, and the more judicious sort of men, that speake in publicke; unless perchance by such who are of a more hot complexion, and are apt to boyle over with a sudden motion, whose choleric in the seething, bubbles into action; for such of this temper, soone moved, as having a naturall inclination to anger, in the vehement fervencie of passion, hastily and swiftly with the Hand touch the forehead or cap: which action will cause there manifestly appears in it the virtuall effect and commotion of Nature, it commonly escapes the lash of reprobation. But faintly and childishly apply'd, and sauering more of Schoolartifice then the intentionall operation of Nature, it is condemned as feigned and adulterate; for which reason, my Author concurreth in opinion with *Quintilian*, and adjudgeth it worthy of Rhet. Inst. banishment from the Hand of an Oratour, and to bee confined to the Theater, and the ridiculous Hands of Mimicks. Unless it seeme good to any to reserve it as a relique of Divine Courtship, which they report the *Palestinians* to doe,

doe, who in their Churches at their holy mysteries, are wont to beat their fore-heads with the Hand.

The Thigh smitten with the Hand, was the gesture of one pleading more vehemently, of one grieved and fuming with indignation, of one taking notice of an others errour, or confessing himselfe deceived.

Canon
XXXI.

Tullie believed that action of an Oratour feigned, who in some grievous matter deserving the sharpest hate and heaviest indignation, did not use this expression; for he calls Callidus cold and dull Oratour, and argues his guilt from hence, that in his Oration, *Neg. frons percussa fort nec fenum*. The first Oratour that used this gesture, by the testimony of the old Annales, was Cleon, who when he pleaded in Athens, that famous mansion of the Muses, transported with a certaine vehemencie, and provocation of spirit, and moved with indignation, smote his thigh, which when he had vented with other such like signes of a fierce and turbulent disposition, many wise men thought him to have thrust all decorum and lawfull moderation out of the Pulpit: This, many afterwards did imitate, at the first thought ill of for the novelty, but in the use of common life

Cicero in
Bruto &
advers. M.
Callid.

Plutarch
in Gracchi

very frequent. This gesture prudently, and with good advice exhibited, hath a cunning force to amplify and enlarge a thing, and to shake and astonish the minds of the Auditours. *Scopelianus* a man of greatest account for eloquence, as *Philostratus* hath delivered it to posterity, that he might rowze up himselfe and his Auditours, now and then used this pathetickall demeanour of the Hand: This, as it was oftentimes necessary in the Forum, so very fecible in those large pewes, where those that were retained in causes did plead: but in our times, and the manner of pleading which we now use, it is neither so frequent, neither can it so commodiously be done: But another thing hath succeeded in the room thereof, which the writings of the Ancients are silent in; for the Advocates eagerly beat the Bar with their Hands, and sometimes so madly and importunately, that the standers by heartily wish their Hands qualified with some Chiragracall prohibition. This blemish and infirmity of the Hand, hath crept also into holy places, and there are many Preachers found, who with an inconsiderate rashnesse shake the innocent Pulpit, while they wax warme, and conceive a vehement action to excell. This action as it is least unseemly when the wicked deceits and notorious dishonesties of men are called in question, so used without judgement, it argues a turbulent and furious motion of a vaine minde, and dulls the Auditours.

Canon
XXXII.

THe left hand thrust forth with the Palme turned back-

backward, the left shoulder raised, so that it may aptly consent with the head bearing to the *Right Hand*, agrees with their intention who *refuse, abhor, detest, or abominate* some execrable thing, against which their mindes are bent as a distastefull object, which they would seem to *chase away, and repell.*

With this Action these, and things of the like nature, are to be pronounced :

*Haud equidem tali me dignor honore,
—Dii talem terris avertite pestem!*

THe left hand explained into a Palme, obtaines a forme of perspicuity.

*Canon
XXXIII.*

These two last Canons are exceptions against the generall maxime of *Quintil. Manus sinistra nunquam sola gestum facit.*

Canon
xxxiv

BOth the turned out Palmes
bent to the left side, is a
more passionate forme of *dete-
station*, as being a redoubled
action.

Canon
xxxv.

BOth *Hands* objected with
the Palmes adverse, is a
fore-right adjunct of pronunci-
ation, fit to helpe the utterance
of words comming out in *dete-
station, despite and exprobation*.

Canon
xxxvi

BOth *Hands* extended forth,
the Palmes driving out to
both sides, doubles the Action
to all the same intents and pur-
poses of *aversenesse*.

Both

Both Hands clasped and
wrung together, is an Action
convenient to manifest griefe
and sorrow.

Both Hands dejected, make
supplication more Canon-
call.

Both Hands a little or farre
disjoyned, shew the man-
ner and abundance.

Both Hands extended out
forward together, is an Ac-
tion commodious for them
who submit, invoke, doubt, speak
to, accuse, or call by name, implore
or attest.

With this Action are such as these to be set off
to the best of utterance, Vos Albani Tumuli arq,

Cicer. pro Milone. *Luci, vos, inquam, imploro atq; obtestor!* And that addubitation of Gracchus, *Quo me miser conferam;* quo ver tam? in *Capitoliumne?* at fratris sanguine redundat, an domum? &c. The same emphasis of Idem pro Milone. *monte latialis Iupiter, cuius ille lucus, nemora, finesq;* sape omni nefario stupro & scelere macularat.

Canon
XLI.

BOth *Hands* lightly smitten together, is convenient enough to exprefle a certaine anxious and turbulent heat of cogitation of an Oratour, that cannot sufficiently explaine his minde, or doe as he would.

Cresolinius conceives that *infringere articulos*, that *Quintilian* speaks of as an elegant and comely action in the *Hands* of the ancient Rhetoricians, and so commendable that they used it as a Manuall introduction to their Orations, was no other but this Action.

Canon
XLII.

THe *Hands* gently set together by a sweet approach, causing a low sound by their light

light encounter or complosion,
make an opportune cadence of
Action, to attend the close or per-
iod of a sentence.

This Action was commended by the practice
of Proæcessus that accomplished Oratour, of old
time, the Master of brave speech, and grace in
ready speaking, who publickly pleaded his cause
at Athens to the great admiration of all men, of
whom one of his Auditours, Eunapius, thus speaks:
*Proæcessus orditur flumen quodaam orationis singu-
los periodos pulsu manus finiens.*

Both Hands smitten together
with a certaine kinde of gra-
vity, doth affirme with Rheto-
ricall asseveration.

Canon
XLIII.

Both the Palms held respe-
ctive to the body, declare
benevolence.

Canon
XLIV.

Both Palms held averse be-
fore the Breast, denote com-
miseration.

Canon
XLV.

This

Francis.
Jun. de
pictura
veterum.

This notion, with this signification, I have observed in some ancient painted tables, the *Hands* of cunning Motists. And verily, without the knowledge of the naturall and artificiall properties of the *Hand*, as *Franciscus Junius* well observes, it is impossible for any Painter, or Carver, or Plastique to give right motions to his works of *Hand*; for as the History runnes and ascribes passions to the *Hand*, gestures and motions must come in with their accommodation. The notions (therfore) of this *Hand* may bee of good use for the advancement of those curious Arts.

Canon
XLVI.

ROMA
IIIIX

The *Hands* address to both sides, are well disposed to satisfy or to request.

Canon
XLVII.

ROMA
VIIX

If both *Hands* by turnes be I have themselves with equall Art, they fitly move to set off any matter that goes by way of Antithesis or opposition.

Canon
XLVIII

VJX

VVE may use likewise the advantage of both *Hands*, when wee would pre-

present by some ample gesture
the immensitie of things, some
spaces far and wide extent, a great
number, almost infinite, large af-
fections, or when the voyce is
reiterate by *conduplicacione*.

Both *Hands* modestly ex-
tended and erected unto
the shoulder points, is a proper
forme of publicke benediction, for
the *Hands* of an Ecclesiasticall
Oratour when hee would dis-
miss his Auditeurs.

Canon
XLIX.

It was the custome of the Hebrew Divines, to observe this Decorum in elevation of the *Hands* for solemn Benediction. And the Romanists who in matter of ceremony much emulate the externall devotion of the Jew, in all their exten-
sions and elevations of the *Hand*, which they use in blessing, keepe them within these prescribed bounds: Not that there is any mystery in this point, only the elevation of the *Hand* declares that we have chosen heavenly things, according

Godwin
in his
booke of
the ancien-
t rites
of the
Heb.

Origen to *Origen*, and the extension or spreading out of
Horn. 11. the *Hands* signifies the effectuall force of prayers,
in cap. 17. as *Basil* expounds it. *Tertullian* therefore regulating
Exod. the *Hands* in this rite to a decencie of motion,
Basil in would have them temperately and mo-
Isaiah. dely erected; whereupon it seems to me, the Pa-
Tertul. de Orat. cap. pists conforming their Rubrique to the Jewish
13. *Talmud*, limit the Priests *Hands*, not to over-
Gavantus Comment top, or exceed the distance of the shoulders.
in Rubri- This solemn Action, according to some modern
cas Rom. Expositors, implies the solemnity of a presentation
of the Auditours to God in prayer, and doth
Mookers Eccles. polit. denote unto them Gods favourable goodnesse,
protection, and spirituall *Benediction*, desires
God to confirme the blessing given, who opens
with his *Hands*, and fills all creatures with his
blessings, and seems to will the accomplishment
of all that is comprised in their Manuall vote.
That Priestly Blessing or solemn *Benediction*,
with which the Priests under the Law blessed the
People, was apparantly uttered and pronounced
by this advancement of Gesture: because they
could not lay their *Hands* on all the Congregation,
they lifted them up onely to the shoulder-
points: the ordinary forme that was then in use,
was to impose the *Hand*, which could not be
done with any decent expedition; and this the
Levites conferred face to face, from the place
where they stood. Such a solemn *Benediction*
Godwins Jewish Antiq. was that wherewith *Melchisedech* is said to have
Heb. 7. 7. blessed *Abraham*, when he met him in his re-
turne from the slaughter of the Kings, and blessed him. The like was practised by the *Hand* of
Levit. 5. *Aaron*, when he lift up his *Hands* towards the people, and blessed them. And *Syomon the High Priest*,

Priest, the sonne of *Onias*, in finishing the solemn service, lifted up his Hand over the whole Congregation of the children of Israel, to give the blessing of the Lord with his lips. The people bowing themselves, that they might receive a blessing from the most High. The forme of which solemn Benediction the Psalmist gives us: *Lift up your Hands to the Sanctuary, and praise the Lord. The Lord that hath made heaven and earth, Bleste thee out of Sion.* For thus the Levites used to praise the Lord, and bleste the People, Spirituall Benediction having been ever accompanied with this sacred Manifesto of the Hand. Hence we finde it observed, that among the Hebrewes of old, when the Priest blessed the People, they used to erect three fingers, to wit, the Thumbe, the Index, and middle finger; by which number of their fingers they tacitely implied a Secret of the Trinitie. *Petrus Blessensis* seemes to allude to this action of the Hand, *Hab. Petr. Bless. Benedictionibus sacerdos alios Benedicent, prostratis ante vultum suum Palmas ultraque tenet. Cum Tract. vero dicebat, Dominus, quod & Hebreo illo trino & uno nomine exprimebant, Tres digitos priores, id est, Pollicem, Indicem, & Medium manus q[ue] manus yellum & altius erigebat, & disto ut, Domina, digitos remittetbat ut prius. Addit statim: Quid per trium digitorum elevationem malius quam Tri- nitaris excellentia mystice intelligi potest? a qua licet vera & plena Benediction. A Gesture of the Hand, pied in the same sense and signification, by the Pope at this day: who when he is carried upon mens shoulders in solemn procession, with the same posture of his Right Hand, and number of his fingers, bestowes his Canonicall*

Beno-

Proxim. I
Eadius. 30.
20.
Psal. 134.

Hab. Petr. Bless.
Tract.

contr. Judi-

perfidiam.

Clement.

de Cato.

mentum.

Salomon.

Treccasius.

Comment.

in Script.

idem te-

staur.

dispi.

22. 23.

17. 18. 19.

Buxtorf.
In Synag.
Jud.

Benediction upon the people, onely wa-
ving them into a Crosie. *Buxtorfus* sayes,
that the moderne Jews, at the feast of their Palle-
oret, when the Priest at the end of their Prayers
Blesseth the people, he extends and spreads a-
Broad his ^{right} Hands and Fingers, which they call
Chaburim, whereupon *Schechina* or the Glorie
and Majestie of God, doth rest upon the Hands
of the Priest: Wherefore they give a strict charge
that none of the people presume to looke upon
their Hands at that time, unlesse he would be
stricken with Blindnesse. And in the Feast of Re-
conciliation, when the Priest pronounceth the
Blessing, he extends out his Hands towards the
people; the people presently hide their eyes
with their Hands, it being unlawfull for any to
Behold the Hands of the Priest: as it is written:

Cant. 2. 9. Behold he stands behind the wall, he looketh forth at
the window, seeing himselfe through the Lattice;
That is, God stands behinde the Priest, and
looketh through the Windowes and lattices;
that is, through the spread Hands, and dis-
persed Fingers of the Priest, which the He-
breues call the windowes and lattices of the
Hand. The Rubriques of the Romish Rites,

which seente a little to ignorant this way, prescribe
three forme of *Benediction* for the Hands of
the Priest. The holding up of the Hands be-
fore the Breast: The crossing of the Thumbe:
and the turning the little finger towards the
people. All which have their severall seasons

See Math. and significations in their Liturgie. Our blessed
Saviour was a manifest obseruer of the Naturall
Luk. 24. 50 forme of *Benediction*, and hath sanctified the
Gesture to a more divine importance. After
Christ

Christ's ascension, the Apostles communicating the vertue of his last Benediction, & expressing the conveyances thereof used the same expressions by gesture, and were famous for the effectuall force of their prospering Hands: their exemplaray ~~Hand~~ was copied out by their Successors, the illustrious Fathers of the Primitive Church, whose Hands preserved Blessing, as their lips Knowledge. Christians in those ages being devoutly ambitious of such benefits, thought themselves happy when they could receive this spirituall favour at their Hands.

There is a story in Gregorij Nyssen, of a Deacon of the Bishop of Neocesaria, who in respect of the wonderful strange things which he wrought by his inspired Hands, was surnamed Thaumaturgus. Which Deacon being to goe a long and adventurous journey, requested a Blessing at the Hands of his Diocesan: who lifting up his Hands, most willingly bestowed this Manuall viaticum upon him. This comfortable elevation of the Hand wth Benediction, hath a force at this day in the Hands of our Reverend Divines: And (verily) there is no Blessing formally confer'd, or authentically administered, unlesse the Hands denote their suffrages by their visible attendance, and apprested in a due Conformitie to the words directed unto the audience. And I never saw any Graver or Orthodox Divine from the Pulpit, dismissing the People wth a Blessing, without this adjunct and formall concurrence of the Hands.

Greg.
Nyss. in
vita Thau-
maturgi,

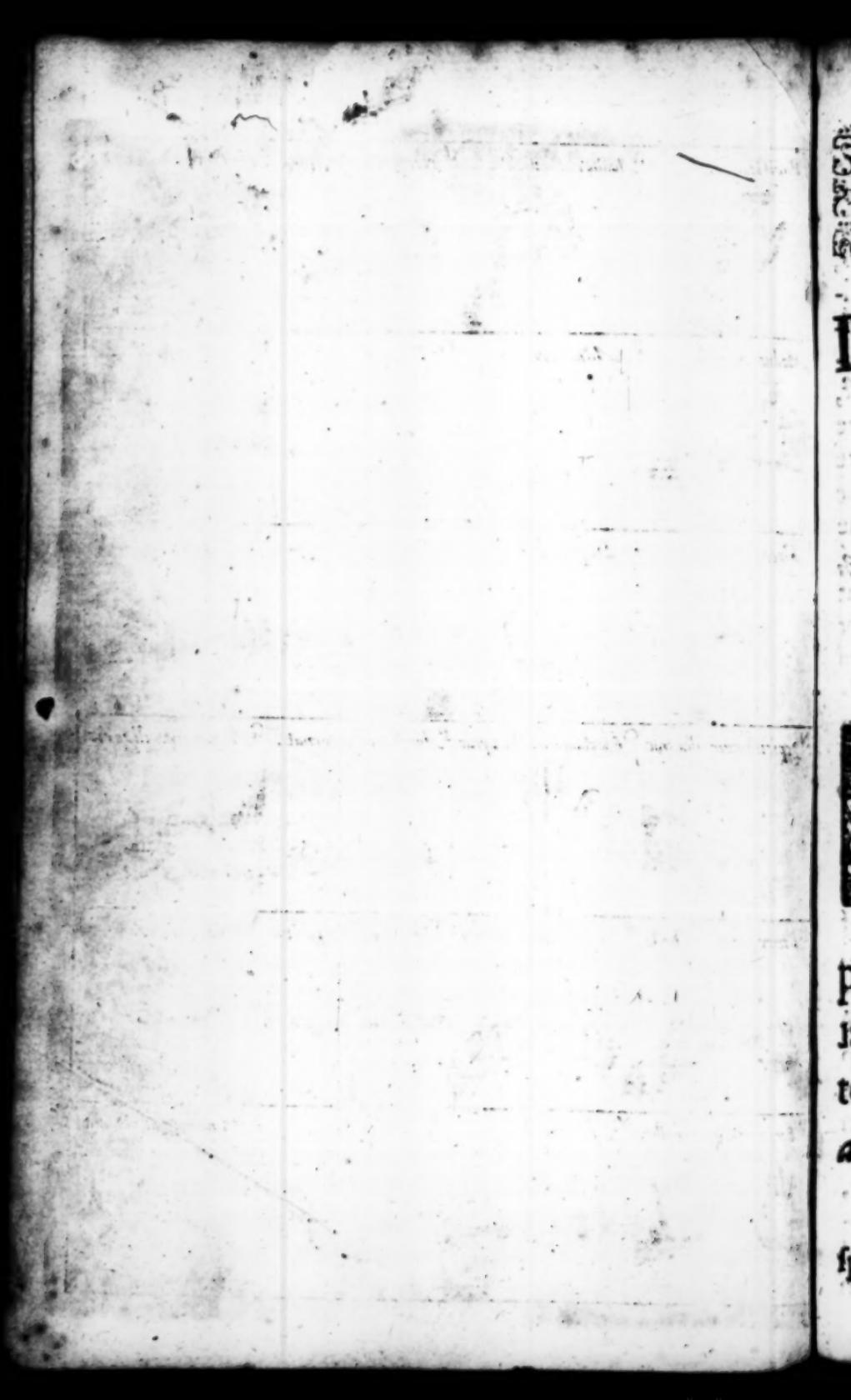
MANNER OF PRACTICE.

An Index to the following Rhetorical Alphabet of MA- SINALL Significations, &c.

A B C
Figures of the XIX Canon. I Can. II Can. digit.
D E F
III Can. digit. II Can. X Can. IX Can.
H I K
VIII Can. XXXVI Can. digit. XI Can. XXIV Can.
M N O
XXXII Can. XXXIII Can. VII Can. XLVII Can.
Q R S
VIII Can. Digit. XLIV Can. XLV Can.
T V W
XLVIII Can. XXXIV Can. XXXV Can.
X Y Z
XI Can. XXXVII Can. XLIX Can.

The use of this following Table, besides the exhibition of the Manner of Figures of Rhetorick, may be for an Alphabet of Privie typhers, for any kind of Secret notation. To make up the Alphabet, C. D. I. Q. are taken in, out of those supernumerary Gestures, following, under the Title of *Indigitatio*.

A Pacificat.	B Auditores mitigabit.	C Neotericis orditatur.	D ad monstrandum valat.
E Modus agendi.	F Admiratur.	G Hortatur.	H Rationes profert.
I Flacci facit.	K Deprecatur.	L Sic ostendebit scipsum.	M Negabit.
N Propicuitatem illustrat.	O Exclamationem aptat.	P Antithezin exornat.	Q Argumenta digerit.
R Benevolentiam ostendit.	S Considerationem denotat.	T Imensitatem aperit.	V Valde aversatur.
W Execratione repellit.	X Addubitat.	Y Dolbit.	Z Benedictione dimittit.



67



INDIGITATIO:

Or, *The CANONS of the Fingers.*



The two inferior *Fingers* shut in, and the other three presented in an eminent posture in the extended *Hand*, is a speaking Action, significant to demand silence, and procure audience.

Canon

I.

The ancient Oratours, when they prepar'd to speake to the incompos'd multitude, used this

F 2

Action;

Apuleius action. Of which gesture of the Fingers, Apuleius hath left a certificate, where *Telephron*, porrigit dextram, & instar oratorum conformat articulum, duobusq[ue] infimis conclusis digitis, ceteros eminentes porrigit, & in festo pollice clementer subrigens, iustit. Fulgentius expounds this common fashion of the Hand after this manner, *Itaq[ue] compositus in dicendi modum erectisq[ue] in iotam duobus digitis, tertium pollice comprimens, ita verba exorsus est*, who differ not much, but that one makes the Thumbe erect, the other comprest. Many have made mention of this matter, Libanius where he describes Nestor painted in the middest of the Hero's, *Orationem apud ipsos habere videbatur, idq[ue] significare conformatioe digitorum*, but what that conformatioe of the Fingers was, he doth not explaine. But the most usuall garbe of the Hand in way of preparative to speech, was this of Apuleius. Which posture of the Hand preparing the Auditours attention, is found in many Statues of the Ancients. There is a Colossus at Rome, which in times past stood in the Baines of Anthony, the left hand whereof leaneth upon a club; but the two first Fingers of the Right Hand extended out with the Thumbe, such as of old time was the gesture of Oratours speaking, as Gruterus notes, which most authenticall copie of speech they seem to have followed, whose Hand the golden History of the Crosse in Cheap was, for there were to be seene two statues of mitred Prelates having their Hands figured in this manner, as if they were speaking to the people. And in old hangings, in whose contexture, most part of the Historicall discourse is represented and insinuated by gestures of the Hand: And in
 Lib. 2. Me-
 tamorph.
 Libanius
 Curr.
 Heroum.
 Gruterus
 in Sylloge
 inscript.

in all ancient painted tables where any counterfeit of speech is exhibited, nothing so obvious and remarkable as this Rhetoricall posture of the Fingers. And the inventions and painted Histories of our moderne Artists in their representatiōns of speech had in publicke, have a constant relation and respect unto this ancient forme of the Fingers. And over the ancient images of the Prophets, which polished by the Hands of the Jesuits, come over to us from the Mart, there is usually a Hand extended out of Heaven, impail'd about with rayes, the Fingers retaining this gesture, as it were the Index of God speaking to his Prophets, as He was wont to doe of old, when He stirred up their hearts, and suggested His sacred Oracles unto them. For since they could not by any fitting semblance or fancied pourtriture of inventive wit, describe God as He is in Himselfe; lest impiety should have tainted their imagination, and they shoule seeme to make the Prophet equall to his God, they would not by a grosse discription shadow out God speaking Face to face, because the Face presents the Person, *Nudam Divinam Essentiam*, as Brixian; cleerly as he is in Himselfe: but Hee hath never been seen in that manner by dreame or vision of His Seers, nor is it possible any mortall eye should endure the infinite lustre of so great a Majesty: therefore to evade the profanenesse of that presumptuous error, they only displaied a Hand from Heaven, to that intent of signification, as a more lawfull note, and as it were a member more remote from the face; and because the Hand is the Index, and signe of inspiration, and that Divine power and impulsive rati-

Ricchard
Brixian
Symb.

Ribera
Comment in Proph.
minor.
So² King
3.15.
2 Chron.
30.12.
Isa.8.11.
Ezek.1.3.
3 14. & 22
8.1.33.22
37.1.40.1
&c.
Cornel. a
Lapide
Comment in 4 Proph
major.

yishment wherewith the Prophets were raised up to Prophesie. For, Prophesie if it be strong, with the Hebrewes it is called the Hand, as Ribera observes; in which sense the *Hand of God* is taken in divers places of Scripture; for the Prophets used to call that Spirit the *Hand of God* which fell upon them when He did inspire their disposed soules, and heating them with the ravishing influence of a Prophetique fire, by a terrible illustration, filled them strangely full of His revealed will. *Cornelius a Lapide* affirmeth himselfe to have seen the like description of the Prophets in the ancient Bibles of the Vatican Library; and in his Comment upon the four greater Prophets, he hath prefixed to their Prophesies their severall effiges after the same manner; which, as it is probable, were copied out of the Vatican Bibles.

Canon
II.

The Thumbe erect, the other Fingers gently bent in, is a convenient composition of the *Hand* for an *exordium*, and to lead to the forming of the other actions of the *Hand*; oft used by our modern Chironomers.

If

If any thing be to be shewed,
The Thumbe must be bent in,
the other foure Fingers remisse.

Canon
III.

The Index joyned to the Thumbe, the other Fingers remisse, is another forme of the Hand, fit for an exordium.

Canon
IV.

The middle Finger applied unto the Thumbe, the other three let loose, is a fashion of the Hand, most of all commodious for a Proem.

Canon
V.

This Action must be performed with a gentle motion to both sides, the Hand a little put forth, the Head together with the shoulders, with a shrinking modesty, regarding that part to which the Hand is carried. In Narration the same gesture, but a little more produced and certaine; in Exprobation and arguing, sharpe and instant; for in these parts of an Oration it is put forth longer, and appeares in a larger extent. Which should bee the best Rhetoricall figure of the

CHIRONOMIA : Or,

Hand to frame it to expresse by Art what it cannot so well insinuate by Nature; neither by the use and practice of experienced and eloquent men that now are, nor by any advertisement of the Ancients can be certainly collected, since they differ much about the matter; some pronounce with the unfolded Hand, these holding it downwards, others contract it, and make thereof a Fist; some frame their action by the fourth Canon, some by the fifth Canon: Which Quintilian commends above all other formes allowed to be of any moment, to set a glosse or vernish upon discourse. So many Oratours, so many varying and different formes of speaking.

Cresol. de But Cresolinius whose judgement is Oracular in
gesl. orat. such matters, conceives that posture best ob-
lib. 2. served by an Oratour, that when hee pronoun-
ceth with the open Hand, held abroad, and set at
liberty, he would not hold it wholly down, nor
altogether upwards, but in a certaine meane,
which as it is (according to the opinion of Phy-
sicians) most naturall, as he notes it out of the
Hippoc. l. two grand Patriarchs of Phyficke, so it seemes
de fractis, to him most easie and agreeable to modesty,
& Galen although this ought to be in common use, yet up-
de motu Muscul on occasion the Hand may fall into the other po-
erum l. 2. stures.

Canon
VI.

THe two middle Fingers brought under the thumb, is an Action more instant and im-

importunate, and doth urge more
then is convenient for an Exordium or Narration.

THE top of the *Fore-finger* moved to joyne with the naile of the *Thumbe* that's next unto it, the other fingers in remitter, is opportune for those who *relate*, *distinguish*, or *approve*. Tis also fit for them that *mildly councell*, and becomes the phrases of *pompous Elocution*, with which *Rhetoricians* polish and enrich their *Orations*. Tis seasonable also for *Narrations* and *Panegyriques*, where a soft & pellucid *Oration* flowes with the copious streames of *Eloquence*, and it availes

Canaus
VII.

CHIRONOMIA: Or,
availes in any painted kinde of
Speech, and agrees with an *Epi-*
dixis.

Cresolini commends this composition of the Fingers, as most comely of all others, and consonant to ingenious dispositions, if the arme be extended out fore-right, which best agrees with a manly and courageous speech: or the Arme a little bent, and the Hand lifted up before; a gesture much affected by elegant men.

Canon
VIII.

THE two last Fingers drawn to the bottome of Cytherea's bawny hill, or the pulpe of the Thumb; the Thumb apprest unto the middle joyn't of the two next: if the Dexter Hand so form'd, doe shite with a light percussion on the sinister Palme, it doth conspicuously distribute & digest the numbers, arguments, and members of an Oration.

The

THE top of the Thumb joyn'd
to the middle of the maile
of the Right Index, the other
Fingers remisse, is fit to disting
guish contraries.

Canon
IX.

THE left Thumb prest downe
by the Index of the Right
Hand, doth urge and instantly
enforce an argument.

Canon
X.
VII.

THE top or grape of the left
Index gently apprehended,
puts the Hand into a Rhetorical
shape for disputation.

Canon
XI.

THE middle joynt of the left
Index apprehended, intends
more earnestnes, and sublimates
the sense of words unto a point
of greater vehementie.

Canon
XII.

THE

Canon
XIII.

THE upper joynt of the *Index* apprehended, the two next *Fingers* a little bowed, the *eare-finger* in the meane time scarce bent at all; hath a Rhetoricall force in *Disputations*.

Canon
XIV.

THE *Mid-finger* prest to the *Palm*, and the others at their own behest, makes the *Hand* competently apt for to *upbraid*.

Canon
XV.

THE two *Middle-fingers* bent inward, and their Extremes presented in a fork, doth object a *scoffe*, and doth *contumeliously* *reproach*.

Canon
XVI.

THE *Vice-band*, or *Thumb*, extended out with the *Eare-Finger*, the other *Fingers* drawn in,

in; doth denote amplitude.

THE Thumbe that presents it
selfe upright, out of a Right-
hand bent into a Fist; is a grave
Masculine action, fit to advance
the sence of *Magnanimitie*.

Canon
XVII.

THE Thumbe turn'd out, by a
received custome, is made an
act of *Demonstration*.

Canon
XVIII.

THE three last *Fingers* contra-
cted close to the *Palme*, and
compress'd by the *Champion* of
the *Hand*, and the *Index* dis-
play'd in full length; upbraides:
is a point of *indigation*, most
demonstrative.

Canon
XIX.

The force in this indicatorie action, Antonie Anten, 1. noted *Crassus* to have skilfully used to his pur-de Orat,
pose,

pose, in expressing his earnest griefe, and the vehement affection of his minde : *Quæ me hercule, Cras, cùm à te trahantur in causis horrere soleo;*

tantus animi, tantus dolor, oculis, vultu, gestu,

.LIVX *Digitu denique isto tuo, significari solet.* Other

very excellent Pleaders, imitated this notable gift of Nature, or exquisite endeavour and affection of Art, in that wealthy Oratour; as we may

gather out of the monuments of the Ancients.

To whom (saith *Cresfällius*) thus speaking, we

Seneca 1.8 may cry out; as *Seneca* reports a faire-spoken O-

Contro.

ratour once did in a certaine Declamation of his:

O Digitum multa significantem!

XXXVII **T**HE Index erected from a Fist,
doth crave and expect atten-
tion; and, if mov'd, it doth threaten
and denounce.

XIX **T**HE Index advanced from a fist,
and inclin'd respective to the
shoulder; hath a great facultie
to confirme, collect and refute.

Tertul. ad
Hermog.
cap. 27.

This seemes to be that Action, which *Tertulian* sayes, *Hermogenes* was wont to use; to wit, *Natu Digi*ti* accommodato*: and he calls it, *Lenocinium pronunciationis*. Indeed, this Action can doe much in gathering together, and reciting the matter

matter to be debated and concluded by reason; to wit, when that, we take up from others, is such, as cannot be denied, and doth seeme necessarily to follow, especially in Controversies and Disputations, when the falsitie of erroneous opinions, are with great gravitie of speech and asseveration refuted: in which case *Croſſollius* dares pronounce that of *Phrynicus* in the Comedie;

*Stimulum & aculum quendam habent in Athen. I.4.
Digitis.*

THe Fndex (the rest composed into a Fist) turn'd down perpendicular; doth urge, inculcate and drive the point into the heads of the Auditours.

Canon
XXII.

BOth the Indexes joyn'd, and pyramidically advanc'd; doe exalt the Force that flowes from more splendid and glorious Elocution.

Canon
XXIII.

BOth the Fndexes, with a countenance averse, direcled

Canon
XXIV.

CHIRONOMIA: Or,
Cited to one side, doe point out
an ironicall intention.

This Action although it may with honesty e-nough be done by an Orateur, yet to doe it often, and to charge them strongly and vehemently against them that are present, as if he would dig out the eyes of his Auditory : *Cresolius* makes a question whether such may be thought leſſe out of their wits then that miserable matron *Hecuba*, who with great force and violence flew upon *Palymnestor*:

Ovid. J. 13 — *Et dgitos in perfida lumina condit.*

Metamor. Or ever a whit modeſter then *Cleodemus*, *Qui intento dgitio Zenobenidi oculum effodit in convivio*; for this is rather the garbe of those who rage and rave like mad men, then of those who with understanding and moderation exercise the faculty of the Hand in speaking.

Canon
xxv.

THE Middle Finger put forth, and brandish'd in extent, is an action fit to brand and upbraide men with sloth, effeminacie, and notorious vices.

This action is Magistrall in Rhetorique, but grounded upon Nature: for this Finger, as some Chiro-

Chiro Critiques was for its sloath and unactive-
nesse placed in the middest, as seeming to stand
in need of the defence of the other neighbouring
Fingers, and being longer then the rest; length
and laziness going usually Hand in Hand, it may
helpe to relate in a more open way of expressi-
on, the notoriousnesse of their vices, who exceed
others in vildenesse as far as this idle Finger ap-
pears eminent above the rest.

Canon
XXVI.

THe middle *Finger* strong-
ly comprest by the
Thumbe, and their collision
producing a flurting sound, and
the *Hand* so cast out, is an A-
ction convenient to *slight* and
undervalue, and to expresse the
vanity of things, in searching
after which things, and the im-
moderate care of keeping them,
the industry and strength of
most mens wit are imperti-
nently exercised and spent.

Cresollius though he give a tolleration to this knacking adjunct of expression, yet he would have it sparingly used, and adds in an assembly of the people, for in the solemne Session of learned and judicious men, this action, perchance, as taken from the sceane and *Hands* of Mimiques, is to be rejected, and left unto the customary levity of men.

Canon
xxvii.

IF the Ring Finger by a single Action goe out of the open Hand, as it were to serve the Tact, it may much advance their utterance, who in discourse touch and handle a matter lightly.

This is a Magistrall notion of my owne, never thought on by any Ancient or Moderne Rhetorician, for all I can finde. (unless *Quintilians Interim Quartus oblique reponitur*, darkely allude unto it) but, grounded upon the same principles of observation as all their precepts of gesture are. *Galen* saies this is the Finger we use to put out when we would touch any thing lightly; and the ancient Physitians used gently to stir their cordialls; and *Collyriums* with this Finger, thence called *Medicus*, upon which ground of Nature, I was induced to cast in my mite into the treasury of this Art.

*Galen de
mū part.*

The

THe Eare *Finger* appea-
ring erect out of a bended
Fist, doth by that action obtain
a force to explaine more subtil
things.

Canon
XXVIII.

THe Right *Index*, if it Mar-
shal-like goe from *Finger*
to *Finger*, to note them out
with a light touch, it doth fit
their purpose who would num-
ber their arguments, and by a
visible distinction set them all
on a row upon their *Fingers*.

Canon
XXIX.

Hortensius the Oratour was wont after this
manner to set his arguments all on a row upon
his *Fingers*: But although he excelled in this
way of numbring, and dividing arguments
upon his *Fingers*, yet others used that fashion al-
so, the *Fingers* having been devoted after a cer-
tainne manner for the numbring of things by an
universall and naturall custome; as we may
learne out of St. Hierom, for he speaking of a S. Hierom
cer. Epist. 5.

Tullie
Divin.in
Verrem.

certaine smatterer in learning swollen with a conceit of his owne skill, *Cum capissit in digitis partire causam, &c.* And Tully significantly to the same purpose, *Quid? cum accusationis the membra dividere caperit, & in digitis suis singulas partes causa constituere?* Quintilian denies this gesture admittance to the Hand in a mourfull cause, perchance, because it seems to have a certaine splendour and elegancie of Artifice, *An si de morte filii sui, vel injuria qua morte sit gravior dicendum patri fuit, aut argumenta diducet in digitos, aut propositionum ac partitionum captavit leporum?* This gesture of the Hand is not to be used unless the distinctions and distributions be substantiall and weighty, being things of great moment which we desire, should fix & take deep impression in the mindes of men, and of which we are accurately and subtilly to dispute, for in this case it is advantagious to use the Fingers. It seems probable to Cresolinius that Tully used this gesture when he made mention to the Romans of the honourable Captaine, in whom he did note these fourre notable things, *Scientiam rei militaris, virtutem, autoritatem, & felicitatem*, which he afterwards amplified distinctly and particularly, with a most high and rich variety of utterance. This numeration by the Fingers, doth likewise availe in an Epilogue, and *Anacheptafis*, as when we reckon up all the chiefe heads and aides of a matter in question, which have been brought in and alledged for the advancement of truth, or which have been evidently refuted or proved. Hence in the Areopagetique Schooles or Council-house at Athens, they painted Cbrisippus with his Fingers in this posture, for the signification of

Cicero
pro lege
manil.

of numbers; and our moderne Artists when they wold exhibit Arithmeticke counting, obserue the same gesture of the *Fingers*. Such a Statue of Arithmeticke there is in the new Ovall Theater, lately erected for the dissecting Anatomes in Barber-Surgeons Hall in London.

TO lift up, or put forth some of the *Fingers*, is a plaine way of Rhetoricall Arithmeticke fit to signifie a smal number, a simple action serving well enough their occasions who would inculcate two or three chiefe points to an ignorant multitude.

Canon
XXX.

Roscins made use of this Arithmeticall intimation instead of speech, when he rose to speake against the Lawes *Gabinius* had propounded for *Pompeyes* Authority against the Pyrates: for when he could have no audience, and that hee in the life saw he could not be heard, he made a signe with of Pompey his *Fingers* that they should not give *Pompey* alone this Authority but joyne another unto him; while he was signifying this by the gesticulation of his *Hand*, the people being offended with him, made such a threatening outcry upon it, that a

Crow flying over the Market-place at that instant was stricken blinde, and fell downe among

Dion lib. the people. Then *Roscius* held not only his
36.de Tongue, but his Hand also. This is most proper-
Bello . ly performed by the Fingers of the left hand.
Pyratico.

Cresolius commends this way of numeration in the Hands of our moderne Divines. So some of the Fathers when they did expound the mystery of the Sacred Trinity, they lifted up three Fingers of the Right Hand. But this simple way of computation hath been entertained since the ancient manner of account hath growne somewhat out of use. For, the ancient Rhetoricians who lived in that age wherein Wit and Industry were in their prime taking their hint from Nature, by an accommodation of Art reduced all numbers into gestures of the Hand, which did represent as it were the lively images of numbers : And this Art of *Manuall Rhetoricke* was so punctually observed by the ancient Rhetoricians, that it was accounted a great absurdity and disparagement to them that erred through a false and indecent gesture of computation, as appeareth

Quintil. plainly by *Quintilian* who gives in this testimo-
Rhet Inst. ny thereof; *In causis Actor si digitorum incerto*
lib. 1. c. 10 *aut indecoro gestu à computatione dissentit, judicatur*
indictus. And *Apuleius* reprehends this in *Ruf-*

Apul. in finus the Lawyer, for that by a deceitfull gesture
Apolog. *of his Fingers he added twenty yeares :* Whose
lib. 2. words alluding to the same Arithmeticall ex-

Idem A. pressions run thus: Si tringinta annos per decem
prologia 1. dixisses, possis videri pro computationis gestu errasse,
2. *quos circulares debueris digitos aperuisse. Quin ve-*
ro qua tringinta, qua facilius cateris porrecta palma
significantur, ea quadraginta tu dimidio auges; non
potes

potes digitorū gestu errasse, nisi forte triginta annorum Pudentilla ratus, cuiusq; anni Consules numerasti. This *Manuall Arithmetickē* was much in use with the *Ancients*, as appears by the frequent allusions to it in *Authenticke Authours*, the knowledge whereof will bring much light to many obscure and difficult places which occurre in divers old Writers, which cannot be understood without the knowledge of this *Manuall Arithmetickē*. To trace it a little through the gloomie walks of Antiquity. Thus *Seneca* : *Numerare docet me Arithmetica avaricie accommodare digitos.*

L. Senec.
Epist. 88.

Tertullian thus : *Cum digitorum suppatoris gesticulis assidendum.* *Martian.* *Capella* thus : *In digitos calculumq; distribuit.* The younger *Plinis* thus : *Componit vultum, intendit oculos, movet labra, agitat digitos, nihil computat.* *St. Augustin* thus : *Omnium vero de hac re calculantium digitos resolvit,, & quiescere jubet.* *Orontes*, son in law to King *Artaxerxes* was wont to compare Courtiers, *Computatorum digitis*; for like as they make a Finger sometimes stand for one, another time for ten thousand; even so those that be about Princes at one time, can do all at once, and another time as little or rather just nothing. And *Quintilian* in disallowing one of those numericall gestures to be used to a Rhetoricall intention, acknowledgeth the Arithmeticall force and validity thereof. To these allusions appertains that of I know not what Poet :

Utile sollicitis computat articulis.

Hence grew the Adage, *Ut in Digitos mittere*: that is, to number in the most accurate and exact way. Erasm. Adage

Their manner was, to reckon upon the Left Hand, untill they came to 100. and from thence

Tertul.
Apol. c. 90
Mart. Capel. l. 2. de nupt.

Phil. &
Merc.
Plin. Junia
Epist. 20.
lib. 2.

Aug. de
Civit. Dei
l. 18. c. 53.
Plutarch
in Apoth.

Quintil.
Inst. Rhet.
lib. 11.

CHRONOMIAS OR,

began to reckon upon their Right Hand. Salaz. Proy. 3.16. mon is thought to allude to this, where he saith, *Wisedome commeth with length of dayes upon her Right Hand*: meaning (as some expound that place) that Wisedome should make them live a long age, even to an 100 years. Pierius in affirmation of this artificiall way of account, brings in a facetious Epigram of one Nicbarobus a Greeke Poet, jesting at Cotyttaris, an old Hagg, who dissembling her true age, began againe to number her yeares upon her left Hand. The epigram rendred by him in latine, runsthus; *Multum garrula annus, caput omne Cotyttaris alba.* *Propter quam Nestor non sit adhuc senior.*

*Quo cervos annis superavit, quoq[ue] sinistra
Vita iterum capter connumerare dies.
Virvit adhuc, cernit, pede firma est, virginis instar,
Plutonem ut dubites passum aliquid gravius.*

To this, Juvenal speaking of the long life of Nestor, doth also allude.

*Rex Pylius magno si quicquam credis Homero,
Exemplum vita fuit à Cornice secunda,
Felix nimirum, qui tot per secula vitam,
Distulit, atq[ue] suos jam Dextra computat annos.*

Chrysologus upon the Parable of the 100 sheep, hath a most excellent conjecturall meditation, alluding to this artificiall Custome. Which of you having a 100 sheep, and if he lose one, &c. Why not 50? why not 200? but 100. Why not 4? why not 5? but 1. And he shewes, that he griev'd more for the number, than the losse; for the losse of one, had broke the century, and brought it back from the Right hand to the left, shutting up his account in his Left hand, and left him nothing in his Right, &c. The first posture in the Right hand,

Salazar
super hoc
multa
ingeniose.
Godwyn
antiq. Jud.
Pier. in
Hierogl.

Sayr.

Chrysol.
in Parab.
centum o-
vium.

hand, wherein the Eare-finger is circularly bent in; by *Bede* is referr'd to Virgins, as that which expresseth, as it were, the Crown of Virginitie. The Gesture [*Thirty*] is referr'd to Marriage; for *J. Nevie*:
Beda de
Indig. &
Scholast.
the very Conjunction of the fingers, as it were, in ag.
with a soft kisse embracing and coupling themselves, paints out the Husband and Wife.
S. Hierome, willing to explaine the reason why *S. Paul* would have a widow indeed, chosen not under 60 yeares of age: to shew why this number is so properly referr'd to widowes, very learnedly betakes himself unto the Hieroglyphique of this number, wherein the *Thumbe* is deprest by the *upper Finger*, and very streightly girded by the same: It shewes (saith he) in what streights Widowhood is afflicted, which is so restrained in on every side. *Capella* bringing in *Mart. Cal.*
Arithmetique, at the mariage of *Philologie*; and *pella*, 1.7.
Mercurie describing the posture of her *Fingers*:
de Nupt.
Digiti verò Virginis recursantes, & quadam incom-
prehensa mobilitatis scaturigine vermiculati. Quia
Plut. &
mox ingressa septingentos decem, & septem numeros
merc. in
complicatis in eo digitis Jovem salutabunda subre-
xit. Which made the Numbers 70. and 17. And *Philosophie* standing by, *Tritonides* enquires of her what *Arithmetique* might meane by those postures of her *Fingers*? To whom *Pallas*: She Salutes *Jove* by his proper name. And indeed, the Manuall number, 70. was the ancient posture of adoration; which was, the *saluting Finger* laid over-thwart the *Thumbe*; Made more apparent by *Apuleius*, speaking of the adorers of *Venus*,
Et admoveentes oribus suis dextram Priore digito
in erectum pollicem residente, ut ipsam prorsus deam
Venerē religiosis adorationsibus venerabantur. Many
Apuleius
in Metam.
lib. 4.

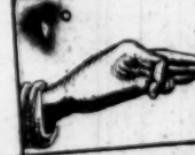
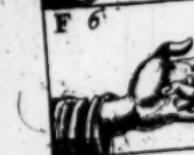
Plinie,
Nat. Hist.
& Macr.
in Satur-
nal. lib. 1.

of these Numericall postures of the Fingers, are found in the statuēs of the Ancients. Witnes that image of *Janus*, with two faces, dedicated in the Capitoll, by King *Numa*; the Fingers of whose Hands were in such sort fashioned and formed, that they represented the number, 365.

which are the dayes of the whole yeare: by which notification of the yeare, he shewed sufficiently, that he is the god and Patron of times and ages. *Pierius* endeavours to represent the Posture of his Fingers, by a verball description. And it was the custome, to place the ensignes of Honour on the more honourable Hand, and to figure the left Hand of *Oratours*, and other great men, to note out the first, second, or third time of their accessie unto that Office or Dignitie.

These postures, devised by a happy dexteritie of wit, were recorded among the *Ægyptian Letters* or *Hieroglyphicks*, as unfit to be prostituted to the *Vulgar*, in regard they did allude to all the Pythagoricall secrets of Numbers, insomuch as the Caveat of *Pythagoras* might have been placed over the Rhetorique-School-doore of the Ancients: *Nemo Arithmetica [Manualis] ignorans hic ingrediatur*. And the Notions of this Art are not onely necessary to *Oratours*, but to all men, especially the Sonnes of Art, although by the carelesnesse and negligence of men, it is growne somewhat out of use. In the practice of this Art, some follow *Bede*, others embrace a more probable way of account. Some follow *Irenaeus*, the order of *Irenaeus* the Divine, a man of great learning and generall parts, who flourished in Valent. lib. I. c. 13. some ages before *Bede*. But among the modern, *Lucas Minoritanus* is above comparison the best, who hath a most absolute Tract of this argument.

Pier. in
Hierogl.,
lib. 37.





PARALIPOMENON.

They who desire a more compleat account of this Art, so farre forth as this Chiogram may seeme defective; as the continuation of the account from 10 to 19. as the numbers, 11. 12. 13. 14. &c. To satisfie their curiositie, may consult with *Pierius* in his Hieroglyphiques. And if they wold know the greater numbers, as the Indigit, manner of computing from a Myriad, to wit, 10000. unto 100000. may advise with *Bede*, who hath written a whole Booke *de Indigitatione*, or the Ancient manner of computation by gestures of the Fingers: and is the man (as it is thought) to whom we owe the preservation of this subtle piece of Hand-learning; nor which he may find transcrib'd in *Baptista Porta*, *Plautus Milit.* *Furt. lit.* *Aq. 2. Sc. 2*

Plautus alludes to the Grand Account thus:

*Pectus Digitis pulsat, cor credo euocaturus
foras.*

*Ecce autem avertit manus, lavam in fenus
habet manus.*

*Dextra digitis rationem computat, seruans
famam.*

An

An Index to the following AL- phabet of Action, or Table of Rhetoricall INDICITATIONS.

A Canon. B Canon. C
Figures out the I Canon. IV Canon. V Canon.
D Canon. E Canon. F Canon. G
VI Canon. VII Canon. VIII + Canon. XXX Canon.
IX Canon. X Canon. XI Canon. XII Canon. XVIII Canon. XVII Canon.
XII Canon. XIII Canon. XXI Canon. XXII Canon.
XIX Canon. XX Canon. XXIII Canon. XXIV Canon. XXVII Canon.
XXII Canon. XXVI Canon. XXVIII Canon. XXVII Canon.
XXVIII Canon. XXIX Canon. XXIX Canon. XXIX Canon.
X. Y. Z.

† The verball periphrasis of the gesture F, by
accident hath been overslipped : but the Platē
speakes Canonically for it selfe. It is one of
Quintilians Gestures, which he observes the
Greekes much to use (even with both Hands)
in their Enthymemes, when they chop, as it
were, their Logick, and inculcate and knock it
down, as with a horne.

This following Table doth not onely serve
to expresse the Rheticall postures of the
Fingers ; but may be used as Cyphers for
private wayes of Discourse or Intelli-
gence.

A <i>Intencionem facit.</i>	B <i>Quibusdam orditur.</i>	C <i>Exordium accommodat.</i>	D <i>Instabit.</i>
E <i>Approbabit.</i>	F <i>Enthymemata tundit.</i>	G <i>Distinguit.</i>	H <i>Disputabit.</i>
I <i>Acrius Argumentatur.</i>	K <i>Demonstrat.</i>	L <i>Magnanimitatem ostendit.</i>	M <i>Indigitat.</i>
N <i>Attentionem poscit.</i>	O <i>Calligit.</i>	P <i>Urgebit.</i>	Q <i>Splendidiora explicat.</i>
R <i>Ironiam ostendit.</i>	S <i>Leviter tangit.</i>	T <i>Subtiliora explicat.</i>	V <i>Exprobabit.</i>
W <i>Argubit.</i>	X <i>Memb: orati: distribuit.</i>	Y <i>Amplitudinem denotat.</i>	Z <i>Contraria distinguit.</i>



1



THE
APOCHRYPHA
OF
ACTION:

Or, certaine Prevarications a-
gainst the Rule of Rhetoricall
Decorum, noted in the *Hands* of
the Ancient and Modern
ORATOIRES.



Use any Grammaticall gestures *Pla-
ce* of compact, or any snapping *ricationū*
of the *Fingers*, or amorous inti-
mations invented by Lovers
of old, is very unsutable to the
gravity of an Oratour. The na-
turall discourses of the *Hand* being so plaine to
be understood, the Ancients assay'd to finde out in
the *Hand* a more close & private way, contriving
by a close compact how men might signifie their
mindes; a kinde of speaking, used by such who
would not openly expresse themselves; yet in a
dumbe

CHIRONOMIA: Or,

dumb & wary kinde of signing, intimate their intention, an Art first found out and exercised by Lovers, when with great caution they would present their affections, and make their Fingers convey a meslage from their heart. Of these cautiorarie notes of Lovers, Ovid that grand Master of love knacks, and amorous expressions, affordes us many touches :

Ovide de *Nil opus est digitis per quos arcana loquaris.*

Art. And in another place :

Amand. — *Et in digitis litera nulla fuit.*

And againe glancing at the same Grammaticall expressions, he saith ;

— *Nec vos*

Excipite arcana verba notata manu.

And instructing his Mrs. in the way of tacit conferences :

Verba legis digitis verba notata mero.

Cum tibi succurrit veneris lascivia noſtre

Purpureas tenero pollice tange genas.

Si quid erit de me tacita quod mente loquaris,

Pendeat extrema mollis ab aure manus.

Cum tibi qua faciam mea Lux dicam ve placebunt,

Versetur digitis annulus usq[ue] this.

Tange manu mensam, tangunt quo more praecantes,

Optabis merito cum mala multa viro.

Idem l. 1. And to this kinde of amorous discourse by speaking signes, that of his refers :

de Trist. *Utq[ue] refert digitis ſape eſt nutuq[ue] locutus.*

Propert. To which Propertius alio alludes :

l. 3. *Aut tua quum digitis ſcripta ſilenda notas.*

Ennius in To this is referred that which Ennius speakes of Tarentil, a certaine impudent Companion, who had no part of his body free from some shameleſſe office or other, his words are theſe : *Quasi in choro pila ludens*

Iudens datatim dicit sepe, & communem facit, alium tenet, aliis manat, alibi manus est occupata, aliis perverllit pedem, aliis dat annulum ex pectandum à labris, alium intocat, cum alio cantat, attamen aliis dicit digito literas. And Salomon alluding to these kinde of expressions, He winketh with his eyes, he speakeith with his feet, he teacheth with his Fingers.

Salom.
Proverb.
6.13.

Sometimes the Ancients did to this purpose of secrecie and private communication, order an Alphabet upon the joynts of their Fingers, which Artifice of Arthrologie obtained a privy force by shewing those letters by a distinct and Grammaticall succession. Amongst which Grammars by gestures, The postures of the Fingers which appertaine to the old Manuall Arithmetick, have been contrived into an Alphabet, of which way of intimation, Baptista Porta hath treated at large. To the same intent the Naturall and Rhetorical postures of this Hand may be reduced into mystique Alphabets, and be very significantly used for cyphers without any suspicion. Sometimes of old they used for a light watch-word a snapping collision of the Fingers called Crepitus Digitorum, which imperious way of silent expression, & the phraze whereof is used for a hyperbolical diminutive of the least signification. Lyra in Prover. 6.13

in his learned descent upon the Proverbs harping upon this string, The unthrifty and wicked man instrusteth with his Fingers, faith,

Digito loqui, arrogantiam & superbiam indicat.

And St. Hieronim in a certaine Epistle, faith, Superbia est signum cum quis per digitorum crepitum vult intelligi.

The notification and sound of this arrogant gesture, was reckoned among the nocturnall and darke signes of Lovers. Malters

also by this snapping of their *Fingers* used to call their servants, upon the hearing of which watch-word, they were to be presto and at *Hand* to execute their dumbe commands. To this custome I finde that of *Petronius* referred, *Trimalcio lausissimus homo digitis concrepuit, ad quod signum matellam Spado ludenti supposuit, exonorata ille vescica, &c.* To this also belongs that of *Tibullus*:

Et votet ad digitis me taciturna sonum.

To which *Martial* likewise alludes

Dum poscor [crepitu digitorū] & verna moratur,

O quotiens pellec culcitra facta me est.

And in another place:

Digitis crepantis signa novit Eunuchus.

Which custome the Christian Pedagoge would have excluded from the *Hands* of men piously affected, whose minde *Clemens Alexandrinus* hath expounded thus: *Digitis expressi soni, quibus accersuntur famuli, cum sint rationis exportes significations, ratione preditis hominibus vitandi sunt.* This kinde of commanding gesture is most common to the Spaniard, whose humour is only a medley of arrogance and imperious pride, whence he is most commonly detested of all Nations, for his naturall odious desire of sovereignty over others.

And the Romans, the ancient Lords and Masters of the World growne insolent by the greatnessse of their Empire, could well skill of this proud intimation of their *Fingers*. For, *Tacitus* tells us, that the innocencie of *Pallas* was not so gratefull to the people of Rome, as his insupportable pride was odious. For whē some of his freedmen were said to have been privie to the practice of a conspiracie against *Nero*, he made answer, that in his house he appointed nothing to be done, but

with

Petron.
Arbiter
Satye.

Tibullus
Eleg.
In Epi-
gram.

Lib. 2. c. 7.
Pedag.

Paloma-
tius in
propriet.

Tacitus
Annal.
lib. 13.

with a nod of his Hand or head, or by writing, if he had much to say, lest if he should have spoken unto them, he should seem to have made them his fellowes. Some Oratours of old affected this percussion or knacking with the Fingers, both to procure audience, to maintaine their authority, and for the signification of gravity; of which custome many Authours make mention, especially St. Hierom, for so he hath left it written;

Et audet quidam ex iis adducto supercilio & [concrepancibus digitis] eructare & dicere. And in another place speaking of that jangling fellow Grunnius,

D. Hieron Epist. 101.

he hath this, *Cum mensa posita librorum exposuit struem, adducto supercilio, contractisq[ue] naribus, Monach. & fronte corrugata, [digitulis concrepabat,] hoc signa ad audiendum discipulos provocans, &c.* And of this custome, Veleius Longus is to be understood,

Idem Epist. ad Rusticum

Digitorum sono pueros ad respondendum ciemus: So graph.

that this gesture hath travelled from the busynesse of common and individuall life, into Schooles, Auditories, and Common-Pleas; for this knacke of the Fingers was got in use with many, so that

[*Digitis concrepare*] seems to have been used by the Learned, *pro re facilma.* So in the judgement of Cresolius, Tullie disputing of his Offices, takes it, *Itaq[ue] si vir bonus, habeat hanc vim, ut si [digitis concrepuerit] possit in locupletum testamenta nomen ejus irrepere.* For, this geiture was performed in entring upon inheritances: they who did desire to

Cicero l. 3 de officiis.

trie their title, and take possession of an inheritance, they signified their minde by this percusion of the Fingers, which was the usuall symbol as Cujacius saith; for this *Percusso digitorum* (as Cresolius rightly collectts) is altogether the same with [*crepitus digitorum*] or *digitii concrepan-*

Cujacius obseruit lib. 3. c. 18.

Tul. lib.
2.de.offi:

ses, which may be very clearly gathered out of Tullie, where when he had said, *Si vir bonus ha-
beat banc vim, ut si digitis concrepnerit;* &c. a
little after touching the same string, he hath it
thus: *Quem Paulo ante fingebam digitorum per-
cussione hereditates omnium posse ad se convertere,*
&c.

Prevar.
Sect. 2.

THe gestures of one requiring the Cup, or threatening stripes, or the numericall gesture which with the Thumbe bended in, and reaching to the mount of Mercurie, makes the number 4000. according to the computation of Manwall Arithmeticke, are gestures that have been noted by some Writers, but yet so uncomely, that Quintilian never observed them in the Hand of any Rustique.

Quintil.
Institut.
Rhet.l. IIPrevar.
Sect. 3.

TO stretch out the Hands in length to a racked extent, or to erect them upward to their utmost elevation, or by a repeated gesture beyond the left shoulder, so To throw back the Hands, that it is scarce safe for any man to remaine behind them. To thrust out the Arm, so that the side is openly discovered, or To draw sinister circles, or rashly To fling the Hand up and downe to endanger the offending of those that are nigh; are all Prevarications in Rhetorick, noted and condemned by Quintilian.

Prevar.
Sect. 4.

TO throw downe the Hand from the Head, with the Fingers formed into a gripe or scratching posture; or To use the action of one that Saws or Cuts; or of one dancing the Pyrrhique

Gal-

Iyard ; or To throw it upwards with the Palme turned up, are actions prevaricant in Rhetorick, and condemned by Quintilian.

To represent a Physitian feeling the pulse of *Prevar.*
the arteries, which with them is *manum mit-*
tere in carpon; or To shew a Lutenist striking
the chords of an instrument, are kind of expressi-
ons to be avoided ; for an Oratour should bee
farre from any light imitation of a Dancer, and
is not permitted to shew what hee speakes,
but his gesture must more expresse his sense,
then his words.

Sect. 5.

TO denounce with a high *Hand*, or To erect a *Prevar.*
Finger to its utmost possibility of extention, is
a blemish in the *Hand* of an Orator ; That habit
which the peace-makers of old were painted & See Picr.
carved in, wherein the Head inclined to the Right in Hierogl.
Shoulder, the Arme stretched out from the Eare, lib. 35.
the *Hand* extended out with the *Thumb* manifest-
ly apparent, which most pleaseþ them, who
brag that they speak with a high *Hand* is recko-
ned by Quintilian among the moales of Rheto-
ricke ; an action not far from the usuall pendent
posture of Changelings and Idiots.

Sect. 6.

See Picr.

in Hierogl.

lib. 35.

To bring the *Fingers* ends to the Breast, the
Hand hollow, when we speake To our selves, *Prevar.*
or in cohortation, objurgation, or commisera-
tion, is an action that will seldome become the
Hand of an Oratour ; or to strike the Breast
with the *Hand*, which is Scenicall.

Sect. 7.

Pravar. **T**O apply the Middle-Finger to the Thumbo,
Sect. 8. is the common way of gracing an *exordium*, yet to direct it as it were towards the
Quintil. left shoulder, and so make it a collateral action,
Inst. Rhet. is nought, but worse, to bring forth the Arme
lib. 11. transverse, and to pronounce with the elbow.

Pravar. **T**O set the Arms a gambo or aprank, and to rest
Sect. 9. the turned in backe of the Hand upon the
side, is an action of pride and ostentation, un-
beseeeming the Hand of an Oratour.

Pravar. **T**He trembling Hand is scenicall, and belongs
Sect. 10. more to the theater, then the forum.

Pravar. **T**here are certaine hidden percussions of
Sect. 11. speech, as it were a kind of feet, at which
the gesture of most of the ancient Oratours did
fall, which though they were usuall, yet Quintili
Jult. Rhet. lian condemns them for most deceitfull motions,
lib. 11. noting it also for a fault in young Declamers,
that while they write, they first tune their sen-
tences to gestures, and forecast for the cadence
of the Hand, whence this inconvenience ensues,
that gesture which in the last should be Right,
doth frequently end in the sinister point. It were
better, that whereas there are certaine short
members of speech, (at which if there be need
we may take breath) to dispose or lay downe our
gesture at those pauses.

Pravar. **T**O clap the Hands in giving praise and al-
Sect. 12. lowance, is a Naturall expression of ap-
plause, encouragement, and rejoicing, heardin
com-

common assemblies of people, and in publique Theaters; which was at first, according to the simpliciue of those times, plaine and naturall: for *Ovid* speaking of the primitive and anciente Playes of the *Romans*, saith:

— *Plausus tunc arte carebat.*

But afterwards they had an artificiall manner of clapping their *Hands*, to a certaine measure or proportionable tune. Of which, the Poet *Catullus*:

Ingermantq; cacos dulci modulamine plausus.

For, the applause was done with the hollow of both *Hands*; which being smitten together, caused that sound which is called *Popismus*, a word altogether feigned to the similitude of the sound. The posture of this artificiall plaudite of the *Hands*, and the sound also raised from their collision, *Philostratus* most elegantly describes in the image of *Comus* the god of Ebrietie, in these words: *Plausum etiam quendam in scatula pictura, cuius maxime indiget Comus. Nam Dextra, contractis digitis, subjectam sinistram ad cavum pellit, ut Manus cymbalorum more percussa consona fiant.* The very figure of which gesture is to bee seen in the French translation of that Author. How ambitious was *Nero* of this popular approbation, when he entred upon the Theater to contend for the prize of Harpers; and kneeling, shew'd a reverence to the Assembly with his *Hand*: and the Citié-people accustomed also to approve the gesture of the Player, answered him with a certaine measure and artificiall applause. Thou wouldest have thought, saith *Tacitus*, they had rejoiced, and perhaps for the injurie of the publique discredit. But those which

Naso l.r.
de Arte
Amandi.

Philostra-
tus, l.r. de
Iconibus.

Tacit.
Annl.
lib. 16.

from

from townes farre off, and from remote provinces, unacquainted with dissolute behaviour, came either as Embassadours, or for private busines, could neither endure that sight, nor applaud any way so dishonorable a labour: but weary of their unskilfull clapping of *Hands*, and troubling the *skilfull*, were often beaten by the Souldiers, placed in thick array, lest any moment of time should be lost by an untuned and disproportionalie crie, or slothfull silence. The like applause he expected, and had from the *Hands* of his friends at home; for *Xiphilinus* reports, that *Seneca*, and *Burrhus*, though lame of his Hand, when ever *Nero* spake, they applauded him with their

Xiphil. in
Nerone.

Cresol.
Theat. vct.
Rhet.

Hierom.
cap. ad E-
phes.
Chrys.
Hom. 2. de
verb. Isa.

Hands and *Vestments*. The ancient Sophisters were so greedy of this manner of applause in their Schooles and Auditories, that they purchased it; having for that purpose a Chorus of domesticall Parasites, who were ready in the assemblies, at every Gesture to give them this signe of approbation. This Applause, which *Nazianzen* calls, *Canorum Manum actionem*; and *S. Hierom*, *Theatralē miraculum*; and condemned by *Crysofome*, among the trifling and unprofitable gesticulations of the Hand, and Theatricall gestures, crept into the Christian Churches, and was given to the Divine Oratours of the Primitive times, untill such time as it was exploded out of the Temples, by their grave and sharpe reprehensions. But although the ancient Oratours received this token of *approbation* from the *hands* of their auditors, yet they never exhibited upon any occasion, such Manuell plausibilitie to the people, it being a Gesture too plebeian & Theatrically light for the *Hands* of any prudent

Rheto-

Rhetorician, who can never decently advance his intentions, by the naturall or artificiall *plani-*
dice of his Hands.

To discourse customarily with the Hande Prevar-
etur'd up, of old said, *Supinis Adamibus differ-* Sect. 13.
rere, is an effeminate and ill habit in the Hand of Dio Pru-
an Oratour. Dio Prusens, among the Symbolis seus. orat.
of Intemperance, reprehends this habituall de- 33.
meanour of the Hand: for when hee would
reckon up those things which signifie a corrupt
and naughty custome, which he calls *σύμβολα*
ἀνεργίας, he sets downe among the rest, *Supinis*
Manibus differere.

Now they are properly called *Manus supine*,
that are so advane'd, that the Palmes respect the
heavens, *ὑπὲρ τοῖς*, with the Atticks. *Cresol.de-*
ns hath cast in his minde, what should be the *gestu O.*
cause why so excellent and weighty an Author *fat.lib. 2.*
should seeme justly to have reprehended this
gesture: for he could not altogether condemn
it, because in things sacred, it hath been so religi-
ous, and received with so great content of all
Nations, that the most ancient holy mysteries,
which vulgarly were called *Orgia*, (as some
Grammarians will have it) tooke their denomi-
nation from this very gesture of the Hands. But
my Authour conjecturing what his meaning
should be: Perchance (saith he) his intention is,
to reprove the action of some foolish men, who,
as *Quintilian* saith, hold out their Hands after the *Quintil.*
manner of them who carry something; or of *init. Rhei-*
those, who as if they crav'd a Salary or Miner-
vall of their Auditors, most unskilfully bear about
their Hands upwards: in whom that of the

Roman Poet may be verified;

Tibullus *Ille cava pretium, flagitat usque Manu.*
 I. 2. Eleg. 4. Galen. de *For Galen, when he would expresse the Hand to
 usu part, be conveniently dispos'd for the conteining of
 water that it flow not out, calls this purpose of
 the Hand, Minum supinam. But this would be
 done more unseasonably, and to lesse purpote, if
 a man by the motions of his Hands should use to
 imitate one taking up water out of some river,
 as he in Virgil;*

*—ritie cavis undam de flumine palmis
 Sustulit —*

That which seems most probable, and to come
 nearest the true sense of that ancient Author,
Crescens conceives to be an intended reproofe
 of a certaine action incident to nice and effe-
 minate men: for in that place, Dio prosecutes
 the sinnes of voluptuousnesse, and a lascivious
 habit of the minde. Indeed, tender and delicate
 minakes, after their right womanish garbe, lay
 their Hands upright, which a wise man should
 not imitate: and therefore in his opinion, that
 excellent Poet *Æschylus*, with exquisite
 judgement, aptly said; *Minus mulieris more su-
 pinatus*. So that great Emperor of learning, and
 siog.lib.3. perpetuill Dictator of the Arts, among the por-
 tentous signes of Impudence, layes down, *Su-
 pinas minus motus, tenuitudine quadam & molli-
 citate dissolutas*. After which manner *Tatian* paints

Æschylus in Pro-
 meth. Arist. Phy-
 pinatas. So that great Emperor of learning, and
 siog.lib.3. perpetuill Dictator of the Arts, among the por-
 tentous signes of Impudence, layes down, *Su-
 pinas minus motus, tenuitudine quadam & molli-
 citate dissolutas*. After which manner *Tatian* paints
 out *Crescens* a Cynicall Philosopher, the onely
 ring-leader to all abominable lust and beastly
 concupiscence: whom he therefore calls, *deli-
 cato corpore fractus, & rorans luxuriby.*

They

They who cast and throw out the *Hand*, or *Prevar.*
raise the Arme with a shout, if they doe it *Sect. 14.*
as of a customary disposition, declare thereby the Hosea
jovialtie of their natures. To this vapouring ex- cap. 7. v. 5.
pression of the *Hand*, some refer that of the Pro-
phet Hosea: *This is the day of our King: the Prin-*
ces have made him sick with flagons of wine: he
stretched out his Hand to scorners. And Lipsius tells
us, that in *Westphalia*, where they drinke *super Lipsius*
naculum, as an ordinary elegancie, at every quaffe Epist. ad
& carouse, they put forth the *hand*: and this seems Heur.
naturall to good fellowes, whose sociable dis-
position makes them very apt to fall upon this
joviall exaltation of the *Hand*, which in the Me-
ridian of mirth naturally importeth the elevation
of the cheered heart, raised by the promotion of
the brisked spirits.

The wagging and impertinent extension of
the *Fingers* in speaking, hath ever been ac-
counted a note of levitie and folly. And such
who by a certaine reciprocall motion doe ever
and anon lift up one or other of their *Fingers*
visibly prolonged, they seeme to trie conclusi-
ons with their hearers, and to play with them at
that exercise which was in use among the anci-
ent Romans, who had a game or lotterie wherein
one held up his *Finger* or *Fingers*, and the o-
ther turning away, ghesst how many he held
up: Or if you will have it according to *Poli-*
dors relation, the play was after this maner:
Two, having first slaut their *Hands*, forthwith let
out their *Fingers*, naming a certaine number. As
for example, I put forth three fingers, you as
many; I name four, you sixe: so you by ghes-
sing

Prevar.
Sect. 15.

Polidor.
lib. 2. c. 13.
de rerum
invent.

sing and naming the right number, winne. And because the *Fingers* thus unfolded, suddenly appeare, by a metaphor they were said in this sport *Micare digitis*. Hence *Varro*; *Micandum erat cum Grato, utrum ego illius numerum, aut ille meum sequatur.* This is well knownie among the Italians at this day, and vulgarly called *Mor*; perhaps (saith *Polydor*) *quod Manorum hic sit ludus*. But the more approved opinion is, *quod μωσῶν, id est, Stultorum ludus*. And perhaps *Nero* had observ'd in *Claudius* his predecessor, some such kinde of indiscreet prevarication with his *Fingers*, who in spightfull and contumelious manner both in word and deed, was wont every way to taunt and twit him with his folly; and amoung other opprobrious indignities offered to his name and memory, in scoffing wise he would say of him, that he had left now *Morari* any longer among men; using the first syllable of the word, *long*: in which word there is couched a double sense, which gives the grace unto this pleasant scoffe; for being a meere Latine word, it signifieth to stay or make long abode: and taking it thus, it importeth, that *Claudius* lived no longer among Mortalls. But as *Nero* spake of *Morus* in Greeke, which signifies a foole, and hath the first syllable long, it importeth, that *Claudius* play'd the foole no longer here in the world among men. *Cresolinius* condemnes this *Finger-loping* gesture as very uncomely, and unworthy the discreet Hand of an Orator, so unadvisedly to counterfeit the common gestures of Buyers of confiscate goods; and he would have the Edict of *Appronianus*, Provost of the Cittie of *Rome*, to be set before them; in which

Suetonius
& his In-
terpreter.

*Cresol. de
de gestu
Orat. l. 2.*

which he did desire this up-and-down motion of the *Fingers* to be cast not onely out of the Courts of Justice and the Senate house, but from the Forum, and very entercourse of buying and selling. This Edict is yet to be seen in a marble table at *Rome*, beginning thus.

EX AUCTORITATE
TURCI APRONIANI, V.C.
PRÆFECTI URBIS.
RATIO DOCUIT UTILITATE SUA
DENTE CONSUETUDINE MI-
CANDI SUBMOTA SUB EXAGIO
POTIVS PECORA VENDERE QVAM
DIGITIS CONCLUDENTIBUS
TRADERE, &c.

Gruterus
ex Sanctio
in lite-
ris Digi-
talibus, sic
exsculpit.

They that would conserue the qualitie and state of an Oratour, must avoyd this ridiculous custome of wagging the *Fingers*, lest now they doe not seeme to stand in their Pulpits to sell sheep, but to sell them oft, or to brag and boast of their parts.

Such who have Hands too active in discourse, and use to beat the aire with an odious kinde of *Chiromachia*, bewray the cholericke transpor-tation of their individuall natures, a habit of the Hand incident to young men, who as a Learned Father saith, are wont to glory that in them, *su-
pra modum vigeant manus ad motionem*. This ha-bituall imperfection the Ancients called, *faltare manus*; even as the Satyrist scoffes at those who

Præmar.
Sect. 16.

Greg. Nyſa.
orat. de
Beatitud.
Juvenal
1.1. Sat. 3.
had

Juvenal. had a smackering of the Greeke Tongue, who
lib. 1. Sat. 3 did, à facie jaclare manus — a gesture it seems Pa-
rasites in their way of admiration, were wont to
use: for, *Martial,*

Martial. — *geminas tendis in ore manus.*

Epigram Hieron. *S. Hierome* very elegantly mocks at this fashio-
n: *Nam si apploisset pedem, intendisset oculos,*
rugasset frontem, [jactasset manum] verba tonasset,
tenebras illico ob oculos effundisset iudicibus: imi-
tating perchance herein that renowned Stoique,
thus setting it down. *Nec supploderem pedem, nec*

Seneca Epist. 75. *[Manum jactarem] nec attollerem vocem.* *Quin-*
tilian affirms this behaviour of the Hand be-
came onely *Demetrius* the Comœdian, famous
in those times; and beside him, none. As for the

Zopyrus Fabius Inst. Rhet. *Athenian Eagle Socrates*, so called for his quick
insight of understanding, he was wont to use
this vehemensie of the Hand, which was obser-
ved in him as a token of his violent nature
and hot spirit; who, because in his pleadings
he was transported with such heat of action, and
and would often in the eagerness of disputa-
tion, skirmish as it were with his *Fist*, he was

Laertius lib. 2. therefore despis'd and laugh'd at by many, and
not undeservedly: for his immoderate action
was somewhat hot, & mad-man like, arguing an
impotent minde, and an ill temper'd spirit. *Cres-*

solius reports, he once saw a learned man, a
Cresol, de Rhetorique Professor, make his *Clerum* in a pub-
lib. 2. licet assembly of learned men: But he with such
a continued swiftnesse moved his Hand before
his face, that he could scarce discerne his eyes or
countenance while he spake. How other of
his Auditors conceived of his gesture, he knew
not: to him it seemed most odious; for with that

argute

argute and vehement action ; his eyes were almost dazled. This my Author would say properly to be that, which *Aristophanes* facetiously calls *Muscas abigere* ; as if all that labour of his had tended to no other end , then to make his Hand a Flie-flap. *Domitius Afer* , seeing *Manilius Sura* handling a cause, and in his pronunciation running up and down,dancing , *Mannus jactantem*, tossing his Hands , casting back and putting aside his gown , said, that he did not *A-* g^ere, sed satagere : *Actio enim Oratoris est ; Sat-* Quintil. ^{lib. 11. de} *git autem, qui frustra misereq^o conatur.* pronunc.

IN a sewing posture to drive out the Elbowes *Prævaricatio* to both sides, as one of the Gentle-craft , is a Sect. 17. Prevarication noted and condemned by *Quintilian*. *Cresollins* sayes, A learned and reverend friend of his, once saw a Mutilrome Doctor Cresol. de pronounce after this manner ; that at every g st. Orat^e comma , he drew out his Elbowes with such lib. 2. constancie, or rather pertinacie, that he seem'd to know no other gesture. At which sight he tacitely to himselfe : Either I am deceived in my opinion, or this man hath been of some sewing occupation. And it seemes, upon further enquirie, his Augurie fail'd him not ; for he had been lately a Cobler. This absurd motion of the armes , makes an Oratour seeme rather to have come to speake, from his Last, then his Booke : or as if he newly came from vamping his Oration.

TO shake the armes with a kinde of perpetuall *Prævaricatio* motion, as if they would straightway flie out Sect. 18 of the sight of their Auditours, or were about to

leave the Earth : is a Pravarication in Rhetorique. Such Oratours have been compared to Ostriches, who goe upon the ground , yet so, that by the agitation of their wings, they seeme to thinke of flight. This happens to some by reason of a certain Plethorique wit and ardor of Nature , which scarce suffers it selfe to be kept down and holden by the body. *Cresollins* once saw such a Divine , whose habituall mobilitie of his *Hands* was such, that the strongest men could scarce emulate, unlesle by an incredible contention of labour. Some, through a puerile institution, or by a contracted custome doe the same ; imitating little birds, which being not yet fledged, nor strong enough for flight , yet in their nests moye and shake their wings very swiftly. These the Greekes call *περιγέλας*, which they use to object against those who by a foolish gesticulation appeare in the posture of little birds. The Polite Comedian elegantly,

Aristoph. *καὶ περιγέλεις, μηδαρίς γεστικυλάνδο.* This doth usually appeare in many, in the gesturing and skipping motions of joy, when the exultant Minde leaps and lifts up it selfe ; and tickling the body with an active sweetnes, shakes those parts most which are more free and prompt to action. *Diphilus* a Greek Poet , pleasantly expresses this in his *Parasite*; whom he brings in, rejoicing, with this exultant motion of his arms. *Atticus Lysias*, in an Oration of his, hath elegantly signified the same ; who , when he would prove the Adversarie not onely to be conscious of the injurie , but to be the principall author of it ; he brings this perspicuous signe, that he imitated the crowing gesture of a Cock of the game, after

his victorie ; and clapped his sides with the ^{sp} *Dionys.*
plaute of his Armes, as with wings, incircled in Halicarn^s,
a ring of wicked men. This gesture is most
proper to Mimiques, and the Theater ; and can
scarce stand with the gravitie of the Portim , or
the reverence of the Church ; unlesse some part
of it well moderated, may be permitted in signi-
fication of Gladnes of heart.

TO use no Action at all in speaking, or a head *Prævitt.*
lvy and slow motion of the Hand, is the pro- *Sect. 19.*
pertie of one stupid and sluggish. *Hyperides*,
whom *Pintarch* reckons in the Decad of Orat-
ours, was of this temper ; for it is said , that in
his Orations he shewed no action or gesture at
all : his manner was, to set down the Case, and
lay open the matter plainly and simply , without
troubling the Judges any otherwise then with a
naked narration. Which *Æsthines* , as some
thinke, did strive to imitate ; who in a foolish e-
mulation of *Solon* , and by praefasing his Hand,
strove to countenance his opinion of an una-
active pronunciation. But from that time , all
Antiquitie hath repudiated those for stupid and
bruitish Oratours : of whom one may justly say *Cassiodor.*
that which *Cassiodorus* of that drunken wise man: *lib. de A-*
Virum illum prudentissime differentem , difficile est nima, cap.
vivum credas, quem se nec movere posse conspicas. *12.*
Who may be describ'd , as the miserable wo-
man in the Fable , turned into a stome by *Lac-*
tuna: *Ovid. Mé-*
tamorph. lib. 5.

Nec fleti cervix , nec brachia reddere gestus.

Nec pes ire potest , nihil est in imagine vivum.

There was no kinde of writer, that did not with
franke language inveigh and pleasanly scorne at

Juvenal.
Satyr. 8.

the sluggishnesse of those Orators. *Juvenal* prettily compares them to the stumpe of *Hermes*, and in one, disgraces them all.

*Nullo quippe aio vincis discrimine quam quod
Illi marmoreum caput est, tua vivit imago.*

Aristides
to. 3.

Aristides was wont to say, that such dull Ora-tours were very unlike *Orpheus*; for he, as the fables report, enticed and drew stones after him: but they, as wood and stones, move no man.

Cresol. in
Vacat.
Autumn.

Cresolius (who hath prepared much of this intelligence to my hand) sticks not to joyne together such men who speake without action, to those statues made by the Ancients in the ignorant ages of the world: for they had their eyes shut, their hands hanging down and joyned to their sides. *Dedalus*, a cunning and witty man, was the first that formed the eyes, and put forth the Hands, so giving life and motion to all the parts, with singular judgement, teaching thereby the decencie thereof; wherefore he is feigned to have made those statues and pourtraictures of men so excellently, that they moved of themselves. The inconvenience of this cold vacati-on in the *Hand*, gave being to that Axiome in Rhetorique, *Est maxime vitiosum, si actione manusq; motu caret*: for such, my Author thinks a wrestling place were necessary; but that of the Ancients, wherein the apt and comely motions of the whole Body, especially *Chironomia*, the eloquent behaviour or Rule of managing the *Hand*, was taught. But since these helpes of eloquence now fail, his advice is, they would mark the gestures of famous and excellent men, honestly and freely brought up, and by a certaine diligent imitation, garnish their owne *Hands*.

with

With those dumbe figures of Rhetorique.

THEY who have *Hands* slow and ponderous, *Prevar.*
and who without any comelinesse beare *Sect. 20.*
and offer about their leaden *Hands*, together
with the arme, after a rusticall manner; so lift-
ing it up sometimes, that they seeme to move a
great lumpe of trembling flesh; reaching their
slow Right hand out so timerously, as if they
gave provender to an Elephant. Such are by this
customary habit, discovered to be Clownes, and
men of a most unfaithfull memorie. Such men
we shall sometimes see so faint and idle in their
discourse, that they stick in the briers, and de-
murre in a grosse gesture of pronunciation; and
stricken as it were with astonishment, they
seeme nailed to that ill behaviour. This in old
time, was called, *Agere suspensa manus*. For that
Clownes, and men not so well exercised in spea-
king, or such whose unfaithfull memories faile
them, while they are altogether ignorant of the
matter, and are not certaine whether they shall
be caried, or where they shall at length rest;
they hang the *Hand*, and hold it as it were in
suspense. Therefore *Plinius* the younger elegantly
usurps *Suspensa manus commendare*, for a faint
and cold commendation, destitute of that ardent *lib. 6.*
affection which is wont to appeare in those
who are moved in matters of great moment.
Plin. Se. 2nd. Ep.

THE subtle gesticulation, and toying behavi- *Prevar.*
our of the *Hands* and *Fingers*, was called by *Sect. 21.*
the Ancients, *Gestuosa Manus*, *urgita Manus*,
and *urguita Ditorum*: and are certaine quick
and over-fine delicate motions of the *Fingers*;

such as our Juglers use, who performe tricks by
sight of Hand, and by a colourable craft mock
the eye. Hence [*Manus arguta*] are spoken of
theeves, whose Hands doe quickly leap up, and
issue forth, instantly vanishing out of sight; anon
they shew themselves, and are called to every
part.

Sidonius Apolinaris, very skilfully; *Scrinia*
qua coniunctibus nobis, ac subornantibus, effra-
ctorum [*Manus arguta*] *populabimur.* This prating
and basie talking of the Hand, and chattering
vanitie of the Fingers, by the common verdict
of all discreet and knowing men, hath been ever
condemned for a ridiculous weaknesse in those
that use it much; against which the most judici-
ous Rhetoricians have entred their caveats. See
that grave precept of the Prince of Eloquence:

Nulla sit malicia cervicum, nulla [*argutia digito-*
rum] *non a numerum articulorumque.* That rich
Orator, whose wealth begot a Proverb, very
wifely also to this purpose: *Digitus subsequens*
verbis, non caprimentis. This genuine blemish and
epidemicall disease, takes hold of the Hands of
light and unskilfull persons, and young men,
who are usually too hot at Hand in their expres-
sions: yet it hath been the noted and deforming
propertie of some learned men: who by reason
of the lively force of their wit, and vigorous ar-
rogancie of their spirits, doe manifest and signific
their mindes with a tumultuous agitation of the
whole body, whose Hands are never out of a-
ction, but alwayes stirring and kept in play, their
words plentifully issuing out on all Hands.

Cicero in Oratore.

Graffius de Oratore.

3.

Hoxsensius, otherwise a man excollet, was taxed
with this genuine or contrafact affectation of
the Hand: concerning whom, let us heare the
re-

report of Agellius. *Cum manus ejus [forent argute]* admodum & gestuosa, maledictis appellationibusq[ue] probrosis *jactatus est*, &c. In which he saith true: for he was upbraided by the Orators of those times, for the gesticulation of his Hands, and called Stage-player; and *Torquatus*, his enemie, nick-nam'd him, *Gesticulariam Dionysiam*: as if he had been but the zanier and ape of *Dionysia*, a tumbling girlie, and shee-Mimique of those times.

Tullie relates the same man to have used such subtle and swift motions of his Hands, that he dazzled the eyes of the beholders. Such a one was *Titius*, who as the same Author reports, was so effeminate and dissolutely active in his gestures, that the *Pantomimi* of those times made a dance of him, and called it by his name, *Titius his Coranto*. *Tytamus* that sweet-mouth'd Sophister, whom Aristotle for his divinitie of Elocution, pointing out with his finger, as it were, the man, call'd him *Theophrastum*: yet *Athenaeus* reports him, *Nullum gestum & corporis motionem pratermississe*; and so by consequence quikly of an impertinent vexation of the Hands and Fingers.

Agellius
lib. 1. cap. 5

Cicero
Divinat. in
Verrem.

Idem de
Clar. orat.

Laert. l. 9.
Athenaeus

Deipnos.

lib. 1.

TO play & fumble with the Fingers in speech, *Pravar.* is a simple and foolish habit of the Hand, *Sect. 22.* condemned by the ancient Rhetoricians, as an argument of a childish and ill-temper'd minde. This, with the Ancients, was, [*Vibrare digitis*:] There are, saith *Quintilian*, *Qui sententias vibratis digitis jaculantur*: and the Hebrew Proverbe saith, *Sicutus digito loquitur*, The Foole speaketh with his Finger. Wherefore it was the saying of *Chilo the Lacedemonian*; *Inter loquendam*

Fibius
i. 11. Rhet.
cap. 28.

PHRONOMIA : Or,

Laertius
l.j.

dum manus movere non debere, which he spake not of Rhetorical motions, since in Sparta there was scarce any man esteemed the copious elegancie of speech worth his study; but his intention was either closely to carpe at this foolish toying with the Fingers, or else to admonish his Citizens to be sparing in speech, and to affect Laconicall brevity, and where one or two words would serve the turne to expresse their minde, there would be no great need of gesturing with the Hand. To this may be referred that which *Suetonius* reports of *Tiberius Nero, Caesar*, whose speech was exceeding slow, not without a certaine wanton gesticulation, and fumbling with his Fingers, which with other signs were reckoned and observed in him by *Augustus*, as properties odious, and full of arrogancie.

Prevar.
sec. 23.

Laertius
lib. 6.

Ramirez
Commei.
Epig. i.
Mut. in
Amphit.
Cet.

TO use the *Middle-Finger* instead of the *Index* in points of demonstration is much to be condemned in the *Hand* of any man, much more of an Oratour. The ancient Grecians noted and reproved such for witlesse dotards. Hence *Diogenes* the Cynique said, *Multos insanire praeter agitum*, covertly inferring that they are not (only) mad, who erre in putting forth of their Finger. Which gives a notable lustre to that elegant, but darke place of *Persens*, hitherto understood of none, not excepting *Cornutus* the ancient Scholiast, for Ramirez maryells not that *Erasmus* was ignorant thereof, in his Adage, *Tolle digitum*, the place is *Satyr 5*.

*Nil tibi concessit ratio, digitum exere, peccas,
Et quid tam parvum est?*

Art thou void of reason, and a starke foole : shall

I prove it to you? *exere digitum*, mimically he feignes him to have put forth his *Middle-Finger*, which is the fooles *Index*, according to that vulgar verisicle:

Miles, mercator, stultus, maritus, amator.

And he addes *Peccas*, thou erreft in putting forth that *Finger*, and he urges an argument, *a minori*, and what is so small and easie to doe? as if he should say, if you mistake in so small a matter, what would you doe in a case of greater moment?

Lubinus commenting upon these words, Lubinus Comment in Persae. *Digitum exere, peccas*, sayes the Poet speaks according to the opinion of the Stoiques, who did demonstrate, *Ne digitum recte & stultus exeri posset*, and that a wise man only can doe a thing: which that he might make good, he puts him to an easie triall, in which this foolish *Dama* miscarried, which discovered, he was not able to move the least member of his body without fault and incurring a just reprehension. *Paschalius* alluding to *Pascal*, the same misprision of the *Hand* in demonstration lib. 26. saith, *Stultus medium digitum monstrat, & hinc se virt. & vic. se denudat*, an action so unnaturall and uncomely, Charact. that we will not permit children to be guilty of committing it.

TOneasure out & distinguishe the intervals of *Pravar.* an oration by scanning motions of the *hand*, &c Sect. 24. certain delicate flexions, and light sounding percussions of the *Fingers*, is an action condemned in the *Hand* of an *Oratour*, called by *Quintilian* in his Prohibition against this action, *Adnumerum articulis cadens*; and explaining himselfe in this matter, he saith, *Soluta orationem descendit, ad strepitum digitorum*. Indeed *Protagoras* cal'd *Man* Fabius 1. 9. cap. 4. the

the measure of all things. The Learned very fitly call Measure the daughter of the Fingers, and the Egyptians used to signify measure by a Finger painted. Hence the meeting and scanning of verses upon the Fingers, hath been a very ancient custome, and it was the manner of old in the recitation of the verses of Poets, in the measuring and singing them, to note out the intervalls and strokes by a certain motion of the Hands, wherein

Fabius l. 9. cap. 4. in the Fingers exhibited a sound, which Quintilian calls [Digitorum illum] for he saies in meter, [Digitorum illu] intervalla signari. S. Augustin

not obscurely consents to the same, who attributes singing, applause and percussion, to the recitation of verses: hence that sentence of Se-

S. Aug. l. 2
de Music.
Senec. de
Brevit.
Vitz. c. 12
Cresol. de
Gest. orat.
liz.

men's to be taken notice of, Quorum Digi*ti* ali-
quidvis se carmen metentes semper sonant, where
(as Cresolini observes) that great guide of litera-
ture, Lippus, hath corrected a place which was
sound of it selfe; but the Fingers (saith he) in
that measuring doe scarce sound, therefore for

sonant hee puts *sunt*; yet Cresolius is loath to
thinke that the above mentioned place of Quinti-
lian had escaped his knowledge, which con-
firms this [illum digitorum] or sounding motion
of the Fingers, which Seneca in this sentence al-
ludes unto: So, a Dactyl, one of the Poeticall feet,
on which verses run, they wil have to have took
determination from the drawing in length of the
Finger, which they very cuttingly used to ex-
press the modulation of the instrument. But
this *illu*- or musicall cadence of the Fingers,
which Cresolius thinkes was not usurped of old
by Oratours, when they related the verses of an-
cient Poets, unlesse perchance of the more effe-
minat

Dionedes

minate of them, (who hunted also after delicate flexions of words) though it may be tollerable for the setting off the intervalls of restrained numbers, yet in free prose, which *Fabius* calls *oratio-nominalia*, to affect these subtil cadences, serves the sting of the Stoique, which he put out against it.

To use the left hand commonly as principall in Action, which should be at most but accessory, is the idle property of one destitute of all Artifice, and common notions; and of one that would seem to speake in despite of the advertisements of the Ancients; a strange error in the Hand of an Orator, yet observed & condemned by *Cresolinius* in some pretenders to divine Rhetorick, fit only to preach before such as the children of Nineveh, who cannot discerne between their Right Hand and their left; for in those things that are done in the sight of honest men, it was never thought the property of an ingenuous minde, and one well bred to use the left hand. Neither is there any cause why in the education of Noble-mens children it is diligently given in charge, that they feed themselves with the Right Hand, yea, & nurses use to rebuke infants, if haply they put forth their left; which precept is drawne out of honesty it selfe, and nature, and hath ever beene in use with those Nations who have addicted themselves to humanity, and good manners. Hence the Egyptians, because in writing and casting account, they frame their letters, and lay their counters from the Right Hand to the Left; and the Gracians (as *Herodotus* notes) contrariwise, from the left to the Right, used to gird

Prevar.
Sect. 25.

Cresol.
Vac. Aut.

Plutarch
of For-
tune, and
the educa-
tion of
children.

Herodot.

gird and trump at the Grecians, saying, that themselves doe all to the *Right Hand*, which is well and honestly; but the Greeks to the left, that is perversely and untowardly. And indeed the Nomenclators seeme to have excluded the left hand from all actions of decencie and importance. The Hebrewes call the *Right Hand* *Za-min*, the South, the light and active Hand; and the left the North, the obscure and darke hand, much inferiour to the South. Homer, though hee differ, yet maintaines the dignity of the *Right Hand* above the left, in calling it the *Orient*, and the left the *Occident*. The Hand is so occupied in endeavouring and doing, that the Greeks, who to the advancement of wisdome have flourished in polishing humanity, and inventing names, call it *άξιαντο τὸ Αχετεῖ*; quod ut magni Grammatici animadvertisunt, *Αχετεῖ δὲ αὐτὸς τὸ διδούειν*. Meletius saies the left hand is called *ακανθικὴ επεξεργασία*, quod in rebus per agendis, ipsa per se claudicet & oberrat: And that is called *λαβανη*, and *λαβαδη*, quod ob sui imperfectionem ab omni penè functione removetur. Sometimes with the Greeks it is called *εγκατερθεῖς à καταλεῖπω*, i.e. *relinquo*. Hence with the Latines, *Relicta à relinquo*, & *retro & linquo*, and *tava* (it may be) for that in most actions we leave it out, for the same reason in the English Nomenclature, the left hand, for that it is most usually left out. With the Germans, it is *Die linke hant, quasi leigend hant, id est, quic scens vel cessans manus*. With the Italians *Mano flanca, Manus lassa*, and *Mano manca*, id est, *Manus deficiens*. S. Hierom so attributes vertue and honesty to the *Right Hand*, that he will not acknowledge a just man to have so much as a left

S. Hierom
in Mat. 5.

left hand ; and the Hebrewes and Greeks ascribe the left hand to vice. Who (saith Cresolinius) is so great a forrainer and stranger in the nature of man, that he knowes not the Right Hand to be naturally more vigorous, and able then the left ? If there be any such, I cou'd produce a cloud of witnesses for his information, and the chiefē Authors and Ring-leaders of Antiquity trooping together under this banner , the splendour of whose Armes and Martiall looks shall put all ignorance to flight. Aristotle in his Problems filled with incredible variety of learning , saith,

Arist.
Probl. 25.
Sect. 31.

Dextra partes corporis nostri longe sunt nobiliores sinistris, & multo amplius solent efficere. They who followed him in the chorus of the Learned , taking their hint from this their renowned principall, adhere to the same opinion ; for Plutarch totidem verbis, sinistra est ad vice ea to omit what in Rom. Apuleius, Censorius, Plinie, Solinus , and others quest. 78. deliver, who have given their manuall suffrage and assent unto this point. Philo Iudeus enquiring the reason why the Divine Law in the rite de præm. of sacrifices , gave to the Priests the part Sacerd. of the oblation , which they call the Right shoulder, sayes, there is a symbolical signification in that mystery : That the Priest ought to be diligent and swift in action , and exceeding strong in all things. We know that commonly in Cresol. de combats the left hand, as it were affixed to the gest.orat. body, manageth the shielde, and staying as it were at home, quiet ; the Right Hand shewes it selfe forth , and is occupied in doing and giving the charge. In which we may see a certaine shadow of Rhetoricall motion ; for in speaking, motion and action is proper to the Right Hand only,

only, the left remaines quiet, and is scarce openly brought forth. *Tullie* not very obscurely Cicero ad Herenn. J.3. adviseth thus, who disputing of Action, makes mention only of one Hand, which he somewhere calls the Right Hand, nowhere the left, *Sic et sermo cum dignitate, laeti Dextra motu loqui opportebit.* But the most cleare Interpretour of all the Ancients, *Quintilian*, hath brought this Oracle of Rhetoricians from behinde the curtaine, *Marus sinistran nunquam sola gestum facit*, and how should it make of it self a compleat action, since the action thereof is more contracted, infirme, incomposed, and out of order? whereas the actions of the Right are free, frequent, continued, composed, and resembling the sweet cadencies of numbers; & therefore hath the prerogative of eloquence in the body, as being nearest the principle of motion, and most apt to move and signify. And because the left hand of it selfe is of very small dignity in pronunciation, common humanity doth teach us, that as a Virgin shut up in her chamber, it should be modestly concealed; the Right Hand on the contrary, as a most goodly Scepter of Reason, with its force and weight, doth much among men.

But although this prævarication of acting with the Left hand in chiefe, be an error so grosse, that we cannot away with it even in pictures, where an imitation of speech is exprest: Yet there might be a *Quare* rais'd, what toleration might be granted to such who are Left-handed or Ambodexters by nature or custome. And I could furnish a Prevaricator in Chiroscopie, with some notions to advance with, toward an excuse, or Apologie, in the behalfe of those who

are

are *Sceaves* and *Scevolas* in this point of Rhetorique. For many of the ancient Sages, who gave themselves to the speculation of Nature, are of opinion, that both Hands are by nature equally qualified. The great Oracle of Physique saith, *Utramq; in homine Manum esse consimilem.* And *Plato*, where he speakes of the Hands, with that wit wherewith he comprehended things divine and humane, affirmes, *Parem Dextra atq; Sini* Hippocrates, Plato. l. 7. de legibus. *stra vim à Natura fuisse concessam.* And that it hapned by Custome, that one Hand is better, and the other more infirme: yet Custome is another Nature. But *Goropius* hath a saying to *Plato* for this. *Meletius*, point-blanke, from an exemplar argument proves, *Dextram Lava potiorem neutquam esse.* *Plato*, the Prior of all ancient Philosophers, where he sets forth the education of honourable Childhood, he would have them all in warre and handling their weapons, to be like those Sonnes of Thunder in *Homer*, *τρεστέξις*, and no lesse then the Scythians in bat- taille, equally to use both Hands, since it seemes easie to be done. The lawes of which most acute Philosopher, when the Interpreter of Nature briefly sets downe in illustrating his learned Tractate of Politie, he remembers this to be one: *Cives omnes a ποιστέξις esse oportere.* Since there is little reason why one Hand should be idle and quiet. And *Commodus* the Emperor preferr'd the Left hand for any action, and was wont to boast much that he was Left-handed. We read also, that *Ehud* and *Tiberius* were of this complexion. But although some are found more nimble and active in their left hands, and some Ambodexters, (which *Bartolinus* imputes to a paire Judg. 3. Suet. in. Tib. c 28. Barthol. Anat. inst. fol. 260.)

*Goropius
in Hiero-
glyph.*

*Meletius
de Nat.
Hom.*

*Plato l. 7.
de legibus.*

*Arist. l. 2.
Polit. cap.
ult.*

Dion. Cas.

Judg. 3
Suet. in
Tib. c 28.
Barthol.
Anat. inst.
fol. 260.

paire of veines, whereas the puissance of the Right Hand proceeds from a veine *sine pari*, (on that side onely) yet the utmost dispensation can be granted, is a connivence in common actions; for in matter of speech or ornamentall gesture, there can be no toleration granted to an Oratour to play the Ghibeonite, and to sling

Judg. 20. words at his Auditors out of the Auke of utterance, though he can doe it at a haires breadth.

16. For the truth is, the Left Hand wants that agilitie, excellencie, force and grace in point of action, being made contrary and unhappy by its situation: whereupon 'tis called *Sinistra* in latine, *quia sine astris bonis*. And the lack of grace in doing of a thing, is called *Sinisteritas*, and *sinistre* the adverb sounds unhappily. The best way (therefore) that it can be employed, is in attendance on the *Right*; which by the course of Nature hath the prioritie, as the more proper and propense, and apter to make good its actions by a more handsome diligence, as being planted nearer the fountain of the blood. And verily, the Left Hand seemes to be born to an obsequious compliance with the Right. And therefore when

Quintilian calls for this accomodation, he seems to have had respect unto the Interpretour of Nature, whose well-grounded Axiome it is,

Ita comparata esse à Natura, ut Lava Dextris obsec-

Arist.

Arist.

probl. 25.

cundent. And the Philosopher addes his reason, in another place: *quod omnia Sinistra Dextris humiliora sunt facilius obsequi, atq; ad nrum alterius fugi & moveri*: which the Hebrew Divines, (as *Cresolius* sayes) seeme to have had respect unto, in their exposition of *Deuteronomie*, about the ceremonie of washing Hands; where they

fay

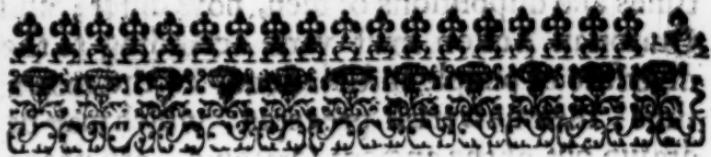
Say thus: Denique opus est, ut in ablutione manum
Sinistra tanquam famula subserviat Dextre. Meletius
Hence some Critiques would have the Left hand
called by the Greekes, *ætegèv oīo vñ sōav*
æeislu, quasi quod egregia optimaq; non sit, sed ad
Dextre obsequium ministeriumq; procreata. And
the ancient Lingones called improsperous
things, *Eperiſteræ*; but good and fortunate things,
Dextæ. By the Greekes, indeed, sometimes by *Rhod. var.*
way of Antiphrasis, the Left Hand is called *æte- Læt.*
eg, ab æisos, i.e. optimus. But in all humane af-
faires, *Sinistrum* signifieth as much as unluckie.

For an Ecclesiastical Orator, to blesse or dis-
misse his auditors with the Left hand, is a So-
leciſme in Manuall Divinitie. For the Left hand
in this businesſe, hath onely usurped the office in
the ſecond place, 'as being of a lower nature
then the Right; neither is it of that fortune or re-
putation: whence, in all Naturall devices and
matter of forme or token of the *Hand*, or any
utterance implying the freedome of election,
the introducing of the Left hand doth abate, and
denotes a subordinate propertie. 'Tis the Right
Hand (according to *Isidor*) that hath its name
à dando, by which we understand a joyfull a- *Isidor.*
bundance of all good: the extension of that
Hand therefore, hath been ever of more repute
in conſerring *Benediction*. And *Justin Martyr*
ſayes, it was an institution of the prime Apostles,
that the *Right Hand* ſhould conſer the badge of *Just. Mir.*
Christianitie in Baptiſme, for that it is more ex- *yr. q. 1. 8.*
lent & honorable then the Left; and, as Cresoliuſ *ad Orth.*
thinks, accompanied with Blessing: Whereas in *Cresol. in Antholog.*
the left hand there is a contrary Genius; certain- *sac.*
ly, it is found to be of a very different condition,

and naturally more apt to detaine, then to bestow a Blessing. Yet notwithstanding, the Left Hand, though it contribute little, yet as in some Naturall and civil actions, it is conformable and obsequious to assist the Right: so in the more accomplish'd and plenary exhibition of this sacred rite, it hath oft Diaconiz'd unto the Right; but of it selfe alone somewhat improper, and ever subordinate unto the Right. Hence among other prodigies happening in the time of *Cesar Dictator*, which were thought to prognosticate but small happines. When certaine Infants were borne with their Left Hands upon their Heads, Dion. I. 42 the Sooth-sayer concluded that there was signified thereby, that men of an inferiour condition should rise vp against the more Noble. And the people, who relied much upon these kinde of Allegoricall inferences, thought as much, and believed it.

Dion. I. 42
C. Jul.
C. s.

CER-



CERTAIN
CAUTIONARY
NOTIONS,

Extracted out of the Ancient
and Moderne RHETORICIANS,
for the compleating of this
Art of *Manuall Rhetorique*, and
the better regulating the im-
portant gestures of the
Hand & Fingers.

THE ancient Rhetoricians were *Cantio*
very precise in the Doctrine *I.*
of *Action*, and had many in-
ventions for the forming there-
of, which hapned by reason of
the manners and complexion
of those times: but we are not to tread in their
steps so far, as to revoke the whole Art of their
obsolete Rhetorique, since it is not very appar-
ent, what Action the Ancients used: and if it
were known, the whole and perfect discipline,
cannot be observed so properly now, since the

CHIRONOMIA: Or,

times and dispositions of men, now differ; and Oratorian Action must varie according to the diversitie of people and Nations. In the meane time, their universall precepts, which may be drawn out of the ancient Oratours, are not to be neglected, but diligently learned, and as much as can be, reduced to practice.

*Cantio
II.*

ACTION accomodated to perswade by an apt enumeration of utterance, called by Rhetoricians, *Pronunciation*, divided into the figure of the voice, and motion of the body, whose chiefe instrument the *Hand* is; hath been ever accounted absolutely necessary for a Rhetorician: yet all things that the Ancients prescribe for Action, doe not properly belong to a Rhetorician; neither are all things that appertain, convenient for our times; nor doe all actions of the *Hand* become speech; for there are some so far from advancing elocution, that they render it unamiable and deformed.

*Cantio
III.*

There are two kinde of Actions, which are more perceived in the motion of the *Hand*, than any other part of the Body: one, that Nature by passion and ratiocination teacheth; the other, which is acquired by Art. An Oratour is to observe both the Naturall and the Artificiall; yet so, that he adde a certaine kinde of art to the Naturall motion, whereby the too much flownes, too much quicknes, and immoderate vastnesse may be avoyded.

THE

THe incomposure of the *Hands* is to be avoided, for to begin abruptly with the *Hand*, is a finne against the lawes of Speech. In the *exordium* of an Oration, the *Hand* must not goe forth, nor stand extended, but with a sober and composed heed proceed to its first Action, it is good, as Rhetoricians say, *simulare conatum*, and when it first breaks forth into gesture, while it is softly brought forward, we may looke upon it with an eye, expecting when it should supply our words : Wherefore when an Oratour hath exhibited his honout to his Auditours, and laid his *Hands* upon the Pulpit, let him stand upright, and that without any motion of his *Hands*, or his *Right Hand* not brought forth beyond his boosome, unlesse a very little way, and that gently.

VVhen the Oration begins to wax hot and prevalent, the *Hand* may put forth with a sentence, but must withdraw again with the same.

Gesture doth with most conformity to Art, begin at the left Hand, the sentence beginning together from the left side, but is put off and laid downe at the *Right Hand*, together with the end of the sentence.

Tis absurd often to change gesture in the same sentence, or often to conclude sinister motions.

Gesture must attend upon every flexion of the voice, not Scenicall, but declaring the sentence and meaning of our minde, not by demonstration, but signification ; for it must be ac-

commodated by the *Hand*, that it may agree and have a proper reference, not so much to the words, as to the sense; wherfore 'tis added as an authentique clause, that the *Hand* must attend to begin and end with the *voyce*, lest it should outrun the *voyce*, or follow after it is done, both which are held unhandsome.

*Cautio
IX.*

IOyne not *ESAU'S Hands*, with *JACOB'S Voyce.*

*Cautio
X.*

TO raise the *Hand* above the *Eye*, or to let it fall beneath the *Breast*, or to fetch it down from the *Head* to the lower *belly*, are accounted vicious misdemeanours in the *Hand*: yet the masters of this faculty doe grant a toleration sometimes to raise the *Hand* above the *Head*, for the better expressing of a just indignation, or when we call *God*, the *Courteous* of *Heaven*, or the common people of the *Skies* to witnesse.

*Cautio
XI.*

TO avoid the long silence of the *Hand*, and that the vigour thereof might not be much allay'd by continuall motion, nor prove deficient, there is a caveat entered for the interposing of some intervall, or pause, as 'twere a measure of the expression, or stay, of the active elocution of the *Hand*: some that are skilfull and curious in this matter, would have three words to make the intervall of every motion in the *Hand*. But *Quintilian* condemnes this for too nice a subtlety, as that which neither is, nor can be observed.

*Cautio
XII.*

NO gesture that respects the rule of Art, directs it selfe to the hinder parts: Yet otherwhiles

whiles the Hand being as it were cast backe, is free from this prohibition: for whereas there are seven parts of motion, To the Right Hand, To the left, upwards, downwards, forward, backward, and circular, the first five are only allowed a Rhetorician.

Take heed of a Hand Solecisme, or of transgressing against the rule of Action, by the incongruity of your Hand and Speech: For to speake one thing with the Tongue, and to seem to meane another thing by a contrariant motion in the signifying Hand, and so to thwart and belie a mans selfe, hath been ever accounted a grosse absurdity in Rhetoricke, and the greatest solecisme of pronunciation. Which makes to this purpose; Wee read how at the Olympique Games which in times past were celebrated at Smyrna, where Polemon, that skilfull Sophister was present, there enters the Stage a ridiculous Player, who when in a Tragedy he had cried out *ὦ Ζεύς, ὦ Καῦσμα!* he put forth his Hand to the earth: and againe pronouncing *ὦ Ζεύς, ὦ Τέρρα!* erected his face towards Heaven. The learned Sophister laughed at the absurd Actor, & withall alow'd, so that all were neare might heare him, *δῆμος τῆς χρειας ἐπάλινος, hic manu solacissimum admisit:* Wherefore being President of those Games, he by his censure deprived that rude and ignorant Mimique of all hope of reward. For reconciling of the Hand and Tongue, and bringing them to an uniformity of signification, and for maintaining their naturall and most important relations, Rhetoricians have agreed upon many Canons and Constitutions. And the Hand then

Canticum
XIII.

only accords and complies with Speech, when it moves to verifie our words; for if the motions of the Hand doe dissent from the expressions of the Tongue, it may contradict and convince the tongue of vanity; for so we may commend even when we doe reprove, if the gainsaying Hand should have a contrariant motion; seem to confirme when we are in doubt, when we forbid, our Hand may deport it selfe into the forme of an exhortation; we may acquit when we accuse, accept, when we refuse, and abhor, comply in words, yet by our disordered Hand bid defiance, be sad, with a rejoicing Hand, affirme and grant, what we deny, and many other waies thwart and belie our selves. No true construction can be made of any speech, nor can we evade such dull absurdities of this voucher of our words, do move in opposition to their meaning; for without judgement and advice, which should set in order and support the thought into the Hand, that is ever ready to maintaine that trust that the Tongue endeavours to obtaine, Truth wants her warrant, and is so absurdly crost, that the efficacie of Speech is utterly defac'd, and all the credit that such language amounts unto, is the pittance of a doubtfull faith.

Cantio
XIV.

SHUN similitude of gesture; for as a monotone in the voyce, so a continued similitude of gesture, and a Hand always playing upon one string is absurd, it being better sometimes to use a licentious and unwarrantable motion, then alwayes to obtrude the same Coleworts. Cresol. Au- solius sayes, he once saw an eminent man, one whom I. 2. who had a name for the knowledge of honest Arts

Arts, and indeed there was in the man much learning, and that of the more inward & recondit, a great Antiquary, and one that had a certain large possession of Divine and Humane Lawes, goodness of words, soft and pelluent; and decked with flowers, adorned and polished with the sayings of wise men, and a speech flowing equally after the stile of *Xenophons*: But it can scarce be imagined how much the ill composed and prevaricant gestures of his *Hands* tooke off from the common estimation of his accomplished wit: For when he had turned him selfe to the left Hand, he powred out a few words with little gesture of his *Hands*; then reflecting himselfe to the Right Hand, he plainly did after the same manner, againe to the left Hand, strait to the Right Hand, almost with the like dimension, and space of time, he fell upon that set gesture and univocall motion; his *Hands* making circumductions, as it were in the same lineall obliquity: you would have tooke him for one of the Babylonian Oxen (with blinded eyes) going and returning by the same way, which for want of variation gave an incredible distaste to his ingenious Auditors, which did nauseat that ingratefull society of Action; if he might have followed the dictate of his owne Genius, he would either have left the Assembly, or given him money to hold his peace: But he considered there was but one remedy, that was to shut his eyes, or to heare with them turned another way; yet hee could not so avoid all inconvenience, for that identity of motion, entring at his ears, did disturbe his minde with no odious similitude.

Cantio XV. **T**ake care that variety of gesture, may answer the variety of the voyce and words, which that it may be better done, foure things are to be obserued: First, see to the whole cause, whether it be joyfull or sad; then look to the greater part; for in an *Exordium*, a gentle motion is most commodious. *Narration*, requires the Hand a little spread, and a quick & freer motion. *Confirmation*, a more sharpe and pressing Action; the *conclusion* of an Oration, if it be composed to excite, must have rowing motions; if to pacifie, gentle and sweet; if to sadness, slow and short, and broken motions; if to joy, liberall, cheerfull, nimble and brisk accommodations. Then the sentences are to be weighed, which vary with the affections, in expressing which, diligence must be used. Last of all the words some whereof are now and then to be set off with some emphasis of iurisition, admiration, or some other signification; yet those gestures which fall from the slow Hand, are most pathetricall.

Cantio XVI. **T**ake heed of levitie, and a scrupulous curiositic, in a pedanticall and nice observation of these gestures of the Hands and Fingers.

Cantio XVII. **S**hun affectation: for all affectation is odious: and then others are most moved with our actions, when they perceive all things to flow, as it were, out of the liquid current of Nature.

Cantio XVIII. **V**ise some preparation, and meditate before-hand of the action you intend to accomodate your voyce with.

Although

Although an Orators art should not altogether consist in imitation, yet remember, that Imitation is one of the great Adjutants, and chief Burnishers and Smoothers of Speech: it having been an ancient and laudable custome, for ingenious Sparks of Oratorie, to be present at the Declamations of eminent Oratours, & studiously to observe their Countenance and Hand. *Plinie* dislikes those, that imitate none, but are examples unto themselves. The same *Plinius Secundus*, a famous Pleader, and most sweet Orator, among others that applied themselves unto him, had *Fuscus Silinator* & *Namidius Quadratus*. *Junius* also commended to him by his ancestors, was trained up in the Exemplar doctrine of Manuall gestures. Hence the Tribe and Nation of Oratours were called by the name of those eminent men which they did imitate. *Sidonius*, truly surnamed *Apollinaris*, call'd those *Frontoneans*, who did imitate *Fronto* a famous Philosopher and Oratour, the patterne of Eloquence to *M. Antonie*. So the followers of *Posthumus Festus* were called *Pesthonian's*. *Sulpitius*, not the least in the Chorus of elegant men, imitated the Hand of *Craffus*, that Nightingall of the Forum, the glory of the Senate, and (as *Tullie* layes) almost a god in speaking: (of whom, that (it seemes) might be spoken, with small exchange of words, which was Hyperbolically said of Herods eloquence; *Non Manus hominem sonat!*) Wherein He was so happy and industrious, that he was accounted to be very like unto him.

Causis
XIX.

Plin.lib.6.
Epist. ad
Maxim.

Idem. lib.
8.epist.

Acts 12.
12.

In

Cautio

XX.

Arist. in

Eth. lib. 9

Cicer. l. 2.

de Orat.

IN Imitation, propose to your selfe the best patterne, according to the Æthique Rule of Aristotle: *Par est in omni re optimum quenque imitari.* *Fusius* erred in this part: of whom *Tullie* reports, that he did not imitate the finewie expressions of *C. Fimbria*, but onely his Prevarications. *Basil* the Great, a grave and perfect Oratour, a man accomplish'd in all kinde of humanitie, which in him had a sacred tincture of pietie: when he had beeene acknowledged to be Ensigne-bearer to Vertue, he had not only admirers, but some that strove to be his Imitators. And what did some imitate? Certaine moales and defects of Action, and so fell into an unpleasant and odious kinde of Manuall composition. Therefore *Nazianzen*, a man of a most sharpe judgement, sticks not to call them, *Stasim in umbris*, a kinde of Hobgoblins and night-walking spirits, who did nothing lesse then annulate the splendor of Rhetoricall dignitie. Take heed therefore, that Imitation degenerate into Caco-zeale, and of proving a Left-handed *Cicero*.

Cautio

XXI.

VHEN you have judiciously proposed your patterne, keep close unto it without levitie or change, for diversity of copies is the way to mar the Hand of Action. *Titanius Junior* was famous for this vice, who (as *Capitolinus* saith) 'was the Ape of his time. The same levitie or facility of imitation *Libanius* the Sophister had, who was called by those of his times, the very painted Map of mens manners and dispositions.'

Vse Exercise. Far as the most learned of the *Cantio Iews*, there are three Ideas, *Nature, Art, and Exercitation*; by which we endeavor to the best end. The Corinthian Oratour much commends this Exercitation. And the Oracle of the Græcan Sage, is, *Omnia sita sunt in Exercitatione*. The absolute perfection of all Arts, is from thence; and from it Eloquence receives her beauteous colours, her Musive or Mosaïque Excellency; whereby shee becomes most accomplished.

Bend and wrest your Arme and Hands to the Right, to the Left, and to every part: that having made them obedient unto you, upon a sudden, and the least signification of the mind, you may shew the glittering orbes of Heaven, and the gaping jawes of Earth. Sometimes place your arguments upon your Fingers; sometimes lifting up your Hands, threaten and denounce punishment, or with a rejecting posture abominate: sometimes shake and brandish your Hand as the lance of Elocution; that so you may be ready for all varietie of speech, and attaine that *Exercitac[i]o* or facilitie of action, with the decorum & beauty of decent motion: which excells both that of colours and proportion. *Charmides* a goodly young Oratour, when he would compose his gesture to all kinde of elegancie, and (as Ovid speakes) *Numerosos ponere in Coniectus* (that is, accurate, and made neat by a subtle judgement) at home, alone, *Exerçitac[i]o* he practised the gesticulations of his Hand.

TO have Censors at times of exercise, who shall informe truly and skilfully of all our gestures, would much helpe to the conformati-

on of the Hand. Or to practice in a great Looking glasse: for though that Mirrour reflects that image of one Hand for another, yet we may believe what we see to be done. *Demonax*, a great Philosopher, and an acute Rhetorician, advis'd an untoward Declamer to use more exercise, and while he answered, that he alway first acted his *Orations* to himself; *Demonax* replied, that may very well be; for you act so little to the purpose, because you have always a foole to your Judge.

Cantio XXIV. THE gestures of the Hand must be prepar'd in the Mind, together with the inward speech, that precedes the outward expression.

Cantio XXV. Use no uncomely or irregular excessie of gesturing with your Fingers in speaking, nor draw them to any childish and trifling actions, contrary to the rules of Decorum, and to that they serve for; lest you diminish the glory of faire speech and Rhetoricall perswasion; and offer a great indignitie to *Minerva*, to whom these organisall parts of Elocution were sacred.

Cantio XXVI. THE Left hand of it selfe alone, is most incompetent to the performance of any perfect action: yet sometimes it doth, but very rarely. Most commonly it doth conform & accomodate it selfe to the Right Hand. And where both Hands concur to any action, they exhibite more affection. Wherefore ~~vis~~ in the Duall, is ~~mascu-~~line, 'cause *vis unita fortior*.

Both Hands doe sometimes rest, and are out of Cantio
XXVII.
action: yet this Rhetoricall silence of the *Hand*, is an act proper, where no affection is e-
mergent: though a long intermission of gesture
be displeasing.

AVoyd Knackings, and superstitious flexures Cantio
XXVIII.
of the *Fingers*, which the Ancients have
not given in precept.

THe Actions of the *Hand* are to bend that Cantio
XXIX.
way, that the voyce is directed.

TAke heede, that while your *Hand* endea-
vours to accomplish the acts of Rhetoricall
pronunciation, you lose not modestie, and the
morall and civill vertues, nor the authoritie of a
grave and honest man.

IN all Action, Nature beares the greatest sway: Cantio
XXXI.
Every man must consider his own Nature and
temperament. The reason is, because no man
can put off his own, and put on anothers nature.
One Action becomes one man, and another kind
of behaviour, another. That which one does
without Art, cannot wholly be delivered by
Art; for there is a kind of hidden and ineffable
reason, which to know, is the head of Art. In
some, the Civill vertues themselves have no
grace: in others, even the vices of Rhetorique
are comely and pleasing. Wherefore a Rheto-
rician must know himselfe, yet not by common
precepts; but he must take counsell of Nature
for the framing of the complexionall and indi-
viduall properties of his *Hand*,

In

Canticum
XXXII.

Xenoph.
in Symp.

Speciem quandam maxime liberaliter conformant.

Which forme of apparence consists in a certaine moderation of gesture, no chafed and incompos'd rashnes, or a too daring garbe of action, nor superfinicall demeanour : nor on the other side, a rustique and homely fearfulness, which is wont to discourage and disappoint the purpose of necessary motion. Yet of the two extremes, it is least faulty to draw nigh to modestie, and an ingenuous feare, than to impudencie. The manner and tempering of gesture, is not onely to be fetched from the things themselves, but also from the age and condition of the Oratour : for otherwise a Philosopher, or some grave person : otherwise a young Sophister, lifted up with study, and boylng over with the fervencie of an active spirit. A soft and calme action most commonly becomes grave men, endued with authoritie: which to one in the flower of his youth, would be accounted flownes, and a slacking negligence. Modification of gesture hath also regard to the condition and qualitie of the Auditours ; for an Oratour should first consider, with whom, and in whose presence he is about to act: for in the Senate, or hearing of a Prince, another action is required than in a Concion to a Congregation of the people, or an

assembly of light young men. Among Kings, and Potentates, and Fathers of the Court, regard is to be had to their illustrious power & authority, all juvenile gestient pompe and ostentation laid aside, by a submisse Action he must transferre all dignity from himselfe. Concerning this golden point of *moderation*, there is a Nationall decorum imposed upon men by *time* and *place*; for according to the Genius of that climate, wherein we converse, *moderation*, may admit of a divers construction. In Italy a faire spoken, and overmuch gesturing with the Hand, is held comely and acceptable. And in France he is not *a la mode*, and a compleat *Monsieur*, who is not nimble in the discoursing garbe of his Hand, which proportionable to that language is very briske, and full of quicke and light-some expressions. And your French Protestant Divines are easily good Chirologers, some I have lately seen in the Pulpit, to my great satisfaction, and have gone away more confirmed in the validity of these Rhetoricall gestures, there being scarce any one gesture that I have cut, but I have seene used in the heat of one discourse of Polemicall Divinity, such Logicall asseverations appeared in their Hands. In Germany, and with us here in England, who in our Nationall complexion are neare ally'd unto the Germans, *moderation* and gravity, in gesture, is esteemed the greater virtue. The Spaniards have another Standert of moderation and gravity accorded to the lofty Genius of Spaine, where the Hands are as often principalls, as accessories to their proud expressions. But our language growne now so rich by the indenization of words of all Nati-

CHIRONOMIA.

ons, and so altered from the old Teutonique, if the rule of moderation, be calculated according to the Meridionall proprietie of our refined speech, we may with decorum and gravitie enough (as I suppose) meet the Hand of any of these warmer Nations halfe way, with the small adjuncts of our expreſſions.

Chirepilogus.

*This, what my Soul's inspired Hand did find
To exhibite in this Index of the Mind,
What Nature, or her subtle Zanie can
By signes and tokens reach with Speeches span :
(While many Hands made lighter work) at last
Brought to the nail, hath crown'd the labor past.
Here my Hand's Genius bids my Fancie stand;
And (having her discoursing Gestures scan'd)
Beckens, left for a Manuall unfit,
The Work should rise, to make a Hand of it.*

MANUM DE TABULA.

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